

DECEMBER 15, 1948

THE
Art digest



Christ on the Cross with the Virgin and St. John by Roger Van der Weyden. Johnson Collection, Philadelphia Museum of Art. From the recent book, "Great Paintings in America," published by Coward-McCann, Inc. See Page 26

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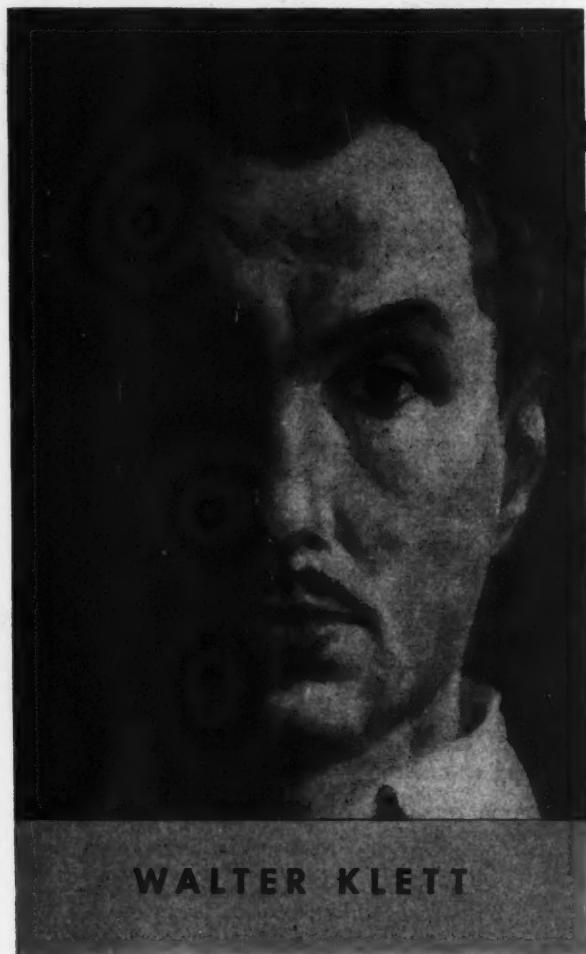
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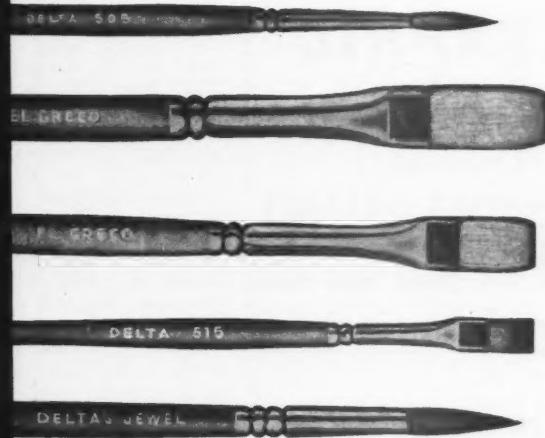
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FACTS BEHIND HIS FAME

Best known to the art world as a great illustrator, Walter Klett is one of a handful of artists whose work transcends the limitations of the printed page. His pictures, removed from the text of the story, remain as art productions.

In his recently published, beautifully illustrated book, "Figure Painting," Mr. Klett demonstrates his own procedure in painting the figure. He does this by showing how the work appears at various stages of its development from the time the model arrives at his studio to the completion of the canvas.

"It has always been my belief," states Mr. Klett, "that to do a piece of work of any consequence, one must have a working knowledge of the craft involved . . . history records no great master who was not a competent craftsman, and good craftsmanship or technical facility cannot be accomplished with inferior equipment.

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A Modern Viewpoint

By Ralph M. Pearson

Art Students in Life Magazine

The paintings by art students from some seven art schools throughout the country reproduced in color in *Life* of December 3 make a valuable contribution to the contemporary art scene. They show what is happening to some students and indicate a trend. They give considerable evidence as to whether our next generation of artists is going to carry on the Modern Revival with comprehension of its deep values, or flounder in the mire of confusion, or relapse into 19th century decadence. The test of the significance of the evidence, of course, depends on the percentages involved. How many of our 300,000 art students are heading in the directions indicated?

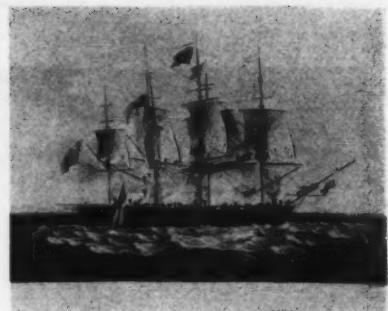
Six of the seven students reproduced have learned some highly important truths of history. They have learned that painting can be adventure instead of day labor. They have discovered there are no laws on the books to prevent using their imagination instead of only their eyes and fingers, that they can paint life rather than copy posed models with skill, that a subject, any subject, can be more forcefully expressed in symbols than in replicas, that their vision need not be blocked by no-trespass signs forbidding exploration beyond surface truth.

They have drug out for themselves, in other words, the great and incredibly obscured fact that art is *creation*, always has been and always will be—in the significant periods of history, including our own. And at least four of them know, in varying degree, that design ranges many leagues beyond composition into the domain of esthetics.

Top honors for the most complete break with skilled copying go, I should say, to four students. William John Burden Jr. of John Herron Art School wins with his *Street Scene* of three Negro children on bicycles. Every element is re-created into symbols that dramatize story and into controlled colors, spaces and textures which embellish the dramatization. James Paulus of the Chicago Art Institute metamorphoses a posing nude model into a visual harmony of colors, spaces and forms.

Raymond J. Wendell of Yale Art School admirably exemplifies the technical proficiency and the intellectual approach to symbolic re-creation typical of that school in his *Dream World* with its rather hard and dangerous inventions. Arthur Polonsky of Boston Museum School must have profited by the teaching of Karl Zerbe for he gets that artist's penetration into human character, without trace of imitation.

Only one major quality is more or less lacking from all these works—passion. Or call it sensing, feeling, emotional drive. If it underlay their other outstanding virtues our art of tomorrow would gain even more depth and power than is here foretold. But copying is on the way out. Confusion is gone. So is the external imitation of modern ideoms. These selected sign-posts announce a healthy on-coming art.



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The Art Digest



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December 15, 1948

The Art Digest

Vol. 23, No. 6 December 15, 1948

PEYTON BOSWELL, JR., Editor

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Best Wishes to Al

SIR: I was happy to hear of the position Alonso Lansford of the DIGEST has undertaken at the Isaac Delgado Museum in New Orleans. He deserves every success in his new job. In my estimation, Lansford was an able and uncompromising critic who had no axe to grind.

—ABRAHAM HARRITON, Long Island City.

My Sister Helen

SIR: You are doing a very important job reporting all sides of the art problem to the people, and I have wanted to tell you how much I have enjoyed the articles on Germany by Helen Boswell. They have given the first true picture of the present status of many leading artists and a graphic account of the state of art in Germany.

—LESTER B. BRIDAHAM, Secretary,
Art Institute of Chicago.

Praise for Bulliet

SIR: I enjoy reading the DIGEST and it is a delight to come across articles by C. J. Bulliet.

—RIFKA ANGEL, New York City.

Cover to Cover

SIR: The ART DIGEST ranks as a "must" along with my copy of the *New Yorker*, and I read it from cover to cover with the same relish—from the fine crusading editorials to the "Where To Show" calendar. May you keep going to press forever.

—MRS. J. S. FRIEDLANDER, Glencoe, Ill.

While Still Fresh

SIR: I like the DIGEST because it presents art news while it is still fresh. However, I regard it as somewhat too far left of center. Why not give my favorite, Evelyn Marie Stuart, a larger part. . .

—FRED W. WEILER, Allentown, Pa.

Tolerant Outlook

SIR: The DIGEST is doing a fine job—keep its coverage as broad and its outlook as tolerant as it has been. Evelyn Marie Stuart is doing more for tolerance in modern art than her support could ever do.

—ARTHUR L. HARSHMAN, Dunkirk, Ind.

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Los Angeles Events

By Arthur Millier

LOS ANGELES:—The Modern Institute of Art has just closed one of the best shows of fine drawings ever presented here. It was conceived in the spirit that seems to be overtaking many institutions devoted to modern art, to show the modernity (or should it be timelessness) of a good work, regardless of period. The show was a personal triumph for Vincent Price, discriminating collector and actor. He assembled the exhibition from local collections, including his own, to represent 500 Years of Master Drawing, and the wealth of his findings surprised visitors and supported that title.

There were more recent than ancient drawings. Among the high spots were Salvador Dali's bust portrait of a young girl in rough chalk on rough paper which seemed to have arrived instantly at completeness, six sketches of people by Toulouse-Lautrec, a graceful figure by Gaston Lachaise, a delicately finished figure study in silver point by Bernard Perlin, drawings by Salvador Rosa neighboring those by Eugene Berman, who lent them, a massive figure by Rico Lebrun and sculptural ones by Henry Moore.

The Modern Institute is now opening a show of 30 drawings by Lebrun, to Jan. 9, which the American Federation of Arts will then circulate. Camera portraits of Picasso, Matisse and other French moderns of note, by Wilhelm Maywald, fresh from Paris, are also at the Institute to that date.

* * *

Art Center School Galleries have, until Dec. 17, the exhibition of 100 documentary photographs by Henri Cartier-Bresson assembled by the Museum of Modern Art. These pictures of people, great or anonymous, of many lands, have drawn crowds and made a deep impression. Before that the school's galleries brought down the first annual exhibition by the Artists' Group of the San Francisco Advertising Club. This had unusual interest here, since Los Angeles now vies with San Francisco as a West Coast source of national advertising and its illustration. Coming, as it did, so soon after the exhibition of the New York Art Directors Club, the San Francisco work stood up surprisingly well.

* * *

Other exhibitions of merit are the collection of contemporary French paintings, drawings and prints made in Paris by Painter Harold M. English of Beverly Hills, at the Jepson Art Institute to Dec. 18; a colorful group show of smaller works by Eastern and Western artists at the Cowie Galleries; an impressive one-man exhibition of paintings by Michael Frary, young Los Angeles painter who will soon be bidding for national attention, at Chouinard Art Institute to Dec. 18; and the rather wildly expressionistic paintings of very-young Dorothy Bowman, shown at the American Contemporary Gallery with her husband, Howard Bradford's vigorous lithographs.

Special Christmas offerings of paintings, prints, drawings, small sculpture and craft objects fill many galleries.

The Art Digest

PEYTON BOSWELL

Comments:

Action at the Metropolitan

JUST ABOUT THE TIME living American artists had given up that last slender hope that the august Metropolitan Museum might be interested in their existence, there comes an important, if cautious, announcement to the art press. The Metropolitan has established a new department of American art and placed Robert Beverly Hale in charge as associate curator. In other words, Director Francis Henry Taylor has implemented his promise, made when the tenuous relationship with the Whitney Museum was officially terminated last October, that something would be done for American art.

Hale's duties are outlined as the "integration of the activities in decorative arts now represented in the American Wing with American painting, sculpture and graphic arts and inauguration of a balanced program of exhibitions and acquisitions in the contemporary field." This all sounds rather complex, but let us hope that "integration" does not mean that Hale will spend the bulk of his time lost in a forest of grandfather clocks—with too little attention paid to the weak spot in the Metropolitan set-up, contemporary American art.

Although Hale's appointment is effective January 1, it will be the Autumn of next year before we may expect any active schedule. The intervening time will be spent in study, conferences with artists and art authorities throughout the country, and a survey of art activities in various centers.

It shouldn't be too difficult to decide on the logical first move—organization of a national exhibition of contemporary American art at the Metropolitan. Although the Whitney Museum and the National Academy stage excellent annuals, these are restricted affairs and do not put New York in the same league with Pittsburgh, Chicago, Washington and Philadelphia. It has always seemed strange that New York, the art center of the nation, has no annual exhibition comparable to the Corcoran Biennial or the Carnegie.

The fact that the Metropolitan has at its disposal the Hearn Fund for purchase, and that this fund is ear-marked for the acquisition of only contemporary American art, should give such an annual exhibition the needed economic incentive for artists to submit their best. Admittedly, this money has been largely ill-spent in the past, but that is no reason it cannot now be utilized with better taste and knowledge. Hale is well equipped by heritage, training and achievement for such a project.

In announcing the appointment, Director Taylor said: "Mr. Hale's well-known sympathy for experiment is measured against a wide and catholic knowledge of the art of the past, and we know that he will pursue a reasonable and liberal policy in connection with present-day art."

"It listens well," say the long-neglected artists. "Now, let's get the show on the road."

The Gold Standard

DIRECTLY IN LINE with the current trend of more stringent qualifications for the title of "artist," Francis Henry Taylor has written a provocative and stimulating article on contemporary painting for the December *Atlantic* (now on sale). The Metropolitan's director is really rough at times. Taylor insists on judging contemporary works by the same high standards which have governed valuation of the Old Masters. "We cannot have," he states, "a double standard—a gold standard reserved for the Old Masters and a blocked

currency or script for a national art of the present." Here are a few pertinent quotes:

"Instead of soaring like an eagle through the heavens as did his ancestors, the contemporary artist has been reduced to the status of a flat-chested pelican, strutting upon the intellectual wastelands and beaches, content to take whatever nourishment he can from his own meager breast. . . ."

"What will the art of today tell the spectator of tomorrow? In the sense that it announces the sterility and the intellectual vacuum of 20th century America or Europe, it will have at least that questionable validity; it will be recognized as the product of its time. . . ."

"Much that has become unintelligible in contemporary art to the spectator is incomunicable solely because the artist-imitator himself has failed to comprehend the meaning of forms and techniques which he has borrowed from the master [Picasso]. We are confronted therefore with second-rate minds mouthing second-hand ideas. . . ."

"If the public must respect the artist's freedom of creation, then in the same way the latter must acknowledge the public's freedom of acceptance or rejection. Any other concept is academic and totalitarian. . . ."

Whether or not you agree with Taylor's sharp statements, read his article. It is meaty and controversial.

VALUABLE ADDITION:—It is with pleasure that I announce the addition of Margaret Lowengrund to the staff of the ART DIGEST, as an associate editor. Miss Lowengrund, aside from an extensive career as an art writer on newspapers and periodicals, is nationally noted as a printmaker and painter, having taken numerous honors and being a member of most of American print societies. Because of her first-hand knowledge of print media and her scholarship among the Old Masters, Miss Lowengrund will have charge of the new print department (see her article on lithography at the Metropolitan, page 19). Also, as successor to Alonzo Lansford, she will contribute a column titled "On My Rounds," devoted to the more informal side of art reporting. Her chief duties, however, will be reviewing exhibitions on 57th Street. Welcome, Margaret!

SIN OF OMISSION:—Following the November 15 Norton Art Gallery special issue, the DIGEST staff was tickled to receive many complimentary letters from the readers, including the man most concerned, Ralph H. Norton, and a request from the Department of State requesting permission to reprint Director Hunter's article in foreign languages as a practical example of "Democracy in Action." However, there was one serious omission, as André Smith of Florida informs us. Who designed the building?

Architects for the Norton Gallery of Art were Wyeth, King and Johnson of Palm Beach—and a handsome, functional job they did.

THIS MACHINE AGE:—This one I read in a New York newspaper (I wish I could give more specific credit), while riding the Long Island Railroad the other morning. The article intended to show how aesthetic creativeness and mechanical inventiveness have over-lapped in the art world. It seems George Bellows visited George Luks and found him laboriously pushing worn-out paint tubes through a complex gadget. "What's that?" asked George. "It extracts the last bit of pigment from the tube," replied George. "Like this?" asked George, squeezing an already processed tube. Luks took one look at the pigment on Bellows' hand, opened the window and dropped his device to the street below. Bellows had been a star athlete at Ohio State; the smaller Luks had once fought in the ring as "Chicago Whitey."

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THE ART DIGEST

Vol. 23, No. 6

The News Magazine of Art

December 15, 1948



Rocks, Sea and Moonlight: JEAN LIBERTE (Grumbacher Prize)



Power Line: NATHANIEL KAZ

Audubon Artists Open Seventh Annual; Award Numerous Prizes

THE AUDUBON ARTISTS are holding their seventh annual exhibition, which, including all mediums, reaches up to 467 items. A conclusion, reached by looking carefully and neutrally at every exhibit of this vast collection, is that it furnishes that almost mythical desideratum, a cross-section of contemporary American art, more veraciously than many of the recent large showings with that aim. That is, by presenting a large percentage of the average work of the average artist, maintaining an appreciable level of commendable, if not especially outstanding art, with a

fair scattering of high spots, it gives an idea of what is actually going on in the contemporary art field very clearly.

The jury made its selections "regardless of school, style and technique," yet representational art is in the ascendant, although abstract and other forms of modern expression are included. Medals and cash awards are lavishly bestowed and on worthy items, if only that disconcerting thought did not arise that there are many other works of equal value.

In the section of oil paintings the society's gold medal of honor was given

to Louis Bosa for his spirited *Saturday Rush*; the Grumbacher prize of \$250 for casein painting to Jean Liberte's glamorous *Rocks, Sea and Moonlight*; the Audubon \$100 prize to Charles Shucker for *The Web*, a symbolic painting carried out in an imaginative weaving of line and color. The Anonymous prize for the most creative non-abstract painting to Gustav Rehnberger for his dynamic, *The Deluge*, and honorable mention to Emil J. Kosa.

In watercolors the society's gold medal was awarded to Jay Roland for *Morning*, a reclining nude figure; the Gabriel Klein Memorial prize of \$100, to Nathaniel Dirk's almost panoramic but well sustained *View of Gloucester*; Joseph Kaplan received the Grace Line prize of \$250 for a marine painting, for his casein, *Landing Pier*; the Lord Calvert Watch prize was awarded to Lee Aronson's *South Street* and honorable mentions to Jerri Ricci, William A. Smith and Catherine Eaton.

The section of graphic arts is a rewarding one, not only because it is not too large for thorough enjoyment, but for its high percentage of notable works. The society's gold medal of honor was given to John Taylor Arms for his distinguished architectural etching, *Memento Vivere*; the Jack M. Appelbaum prize of \$50 to Carl M. Schulteis; the Audubon Artist's prize of \$50 to I. Friedlander and honorable mention to Mildred Rackley.

The sculpture division has so many excellences that it should be discussed in detail, if such a thing as space existed. The society's gold medal was given to Karen der Harootian for the

[Please turn to page 31]

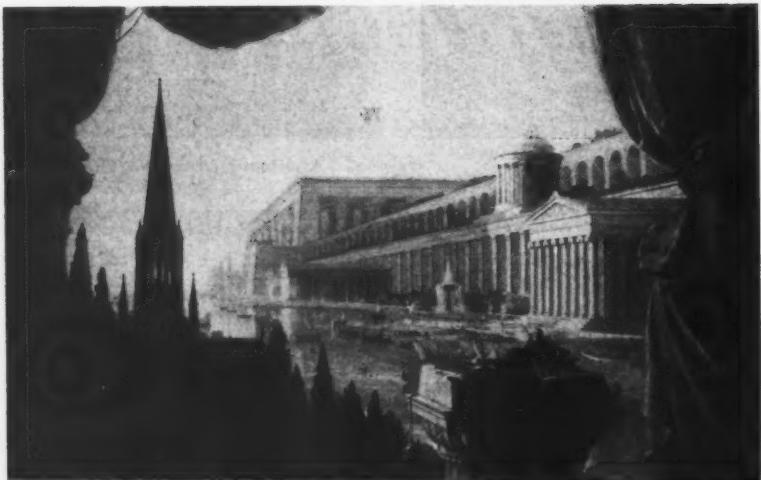
Morning: JAY ROLAND. Awarded Gold Medal for Watercolor



December 15, 1948



View Near Ticonderoga: COLE
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The Architect's Dream: COLE
Lent by Mrs. Florence H. Cole Vincent



An Evening in Arcady: COLE
Owned by Wadsworth Atheneum, Hartford

Cole Centenary

NEW YORK is playing second fiddle to Hartford in one of the events of the art season, and quite justly so. A comprehensive centenary exhibition entitled "Thomas Cole (1801-1848): One Hundred Years Later" is being shown first at the Wadsworth Atheneum, after which, in January, it will be on view at the Whitney Museum.

Cole was a close friend of Daniel Wadsworth, founder of the Atheneum, who also died in 1848, and the latter was one of the artist's first patrons. Wadsworth commissioned many paintings, and the Atheneum now has the largest Cole collection in the country, including important early works with a literary flavor such as *The Last of the Mohicans* and *John the Baptist in the Wilderness*, which was ordered by Wadsworth in a letter dated December 21, 1827, which is now in the New York State Library.

Cole never got over John Martin's cosmopolitan illustrations for *Paradise Lost*, which influenced the conception and execution of so many of his sweeping, panoramic allegories. The most famous of them, *The Voyage of Life*, is represented in Hartford by the series commissioned by Samuel Ward for his "Meditation Room" and now lent by St. Luke's Hospital. Ward died before the pictures were completed and they were bought by the American Art Union for their 1848 distribution.

There was commission trouble on another of the celebrated allegories, *The Architects Dream*, which was ordered by Ithiel Towne, one of the architects of the original Wadsworth Atheneum building. Towne refused to accept the work—he wanted "rich and various landscape, history, architecture of different styles and ages, etc., or ancient or modern Athens," which Cole said added up to "trumpery." There was a lively exchange of letters, which are still in existence, and the painting now belongs to the artist's granddaughter.

A number of imaginative landscapes, based on Cole's Italian notebooks and called "fancy pieces" by him to distinguish them from more purely topographical subjects, are included. Typical of these are *An Evening in Arcady*, painted for Miss Hicks and recently bequeathed to the Atheneum, *The Improvisator*, lent by the Butler Art Institute, and *An Italian Scene*, lent by the New York Historical Society.

Cole often made detailed drawings of his paintings which served as records, as do photographs now, and also as samples from which other clients could and often did order replicas. Many of these, plus detailed preliminary studies, are among the 48 drawings shown.

In an attempt to indicate Cole's popularity in his own time and evaluate his influence on contemporary taste, all known engravings and lithographs after his paintings are shown. The earliest of these were published in the Christmas annuals such as *The Token* or J. H. Hinton's *History and Topography of the United States*, both destined for many a parlor table. From the Hinton publication, the Staffordshire potters, Jackson and Adams, took a number of Cole

[Please turn to page 31]

The Art Digest

Age of the Machine

Hedda Sterne, exhibiting at Betty Parsons Gallery, is preoccupied with the fact that this is the age of the machine. She is also something of an imagist and a poet, and if she were painting in another era her canvases might be filled with soft, sensitive landscapes. As it is, her paintings combine these two attitudes curiously, often with success. And when they fail it seems more the fault of the environment that prompts her experimentation with an alien subject and style than it does Miss Sterne's error.

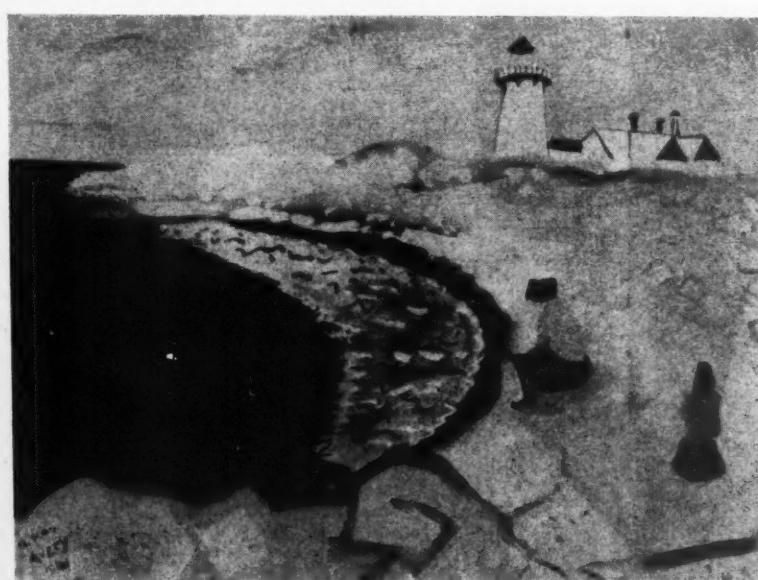
One of the best pictures on the theme of the *Machine*, number 5, comes out looking like a stylized bird from New Guinea except, of course, that its component parts are modern and cleverly fused by the artist. Another *Machine*, however, gets out of control and ends up being just a passing thought not too well or originally developed. However, most of the paintings attain balance between statement and point of departure. (Until Dec. 18.)—J. K. R.

Jean Hugo at Hugo

Paintings by Jean Hugo, at the Hugo Gallery, present a striking contrast between the small, miniature-like pieces characteristic of his former work, and the large, broadly handled canvases of recent output. The small paintings, which predominate, in number, are fascinating in their complete summing up of subject matter in small areas, in exquisite precision of statement. Their motives vary between village scenes, brilliant in color and engagingly presented, and fantasies of centaurs, unicorns and even a *Centauree*!

In fact, one of the large canvases, *L'Hermite*, shows this eremite seated gloomily on a rocky eminence, while deer and unicorns play through the woodland. One of the most effective of the large paintings, *Village*, is carried out with brushwork that draws the pigment so thinly over the canvas that its coarse texture is evident. (To Dec. 30.) —M. B.

Sea and Rocks: MILTON AVERY. \$150 Baltimore Watercolor Club Prize



December 15, 1948



New Gardens: REGINALD MARSH (Drawing)

Pictorial Comments by Reginald Marsh

DRAWINGS BY REGINALD MARSH, at the Rehn Gallery, have much the same motives as his paintings—the beach, the board walk, the dance hall—but the congestion of closely-packed figures on the majority of his canvases, is replaced in these papers by economy of detail which disposes the forms in an amplitude of space. Even in the swaying band of dancers in *New Gardens*, each figure is given scope for its play of rhythmic movement.

Most of the exhibits are carried out in a monochrome, a *grisaille*, accented here and there with India ink or a note of color creating an evanescent atmosphere from which diaphanous forms emerge. The fluidity of line and the delicacy of modelling imbue the designs with a dream-like quality, yet each statement is a thoroughly clarified one. *Crowded Day at Coney Island*, the surf breaking in the foreground, fills the beach with fluttering forms that seem

to pass and repass one another gracefully like some figure of a stately pavan, scarcely suggestive of the rude vigor of crowding figures usual in that locale.

In another gallery, Marsh shows paintings in his more familiar vein, highly finished surfaces, explicit statements, rather hard impermeable figures penetratively characterized. The witty seizure of subject matter and its sparkling animation of color is far removed from the ethereal conceptions of the drawings. (Until Dec. 31.)

—MARGARET BREUNING.

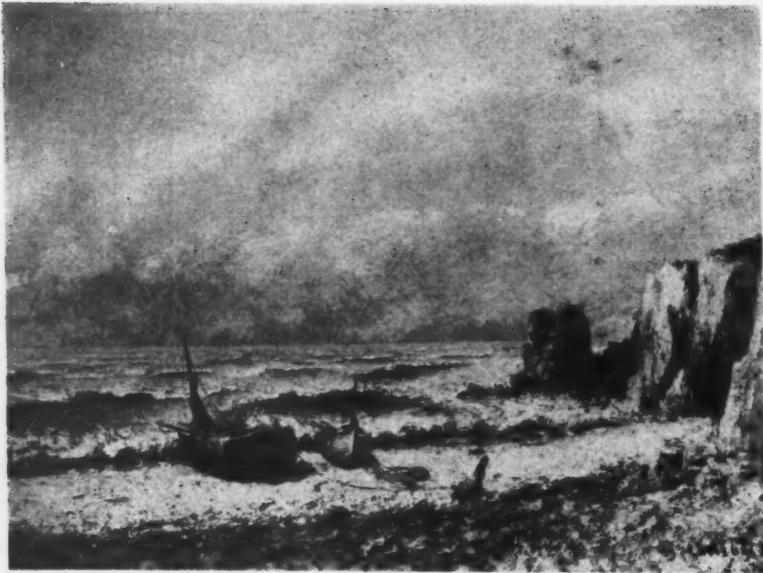
Baltimore Watercolors

SOME THIRTY MILES away from the Corcoran Gallery, where there has been much heartburning over the local annual show of Washington and Vicinity artists (see Dec. 1 editorial), the Baltimore Museum is much more happily playing host to the Baltimore National Watercolor Exhibition.

A reasonable 316 entries were submitted, which the members of the jury pronounced unusually high in calibre, and they were even impressed with the showing made by local Maryland artists against national competition. In order to insure a good "cross-section of approach and technique," 31 works were invited, jury-free, to hang with the 71 jury-selected paintings.

The first award of \$150, given by the Baltimore Watercolor Club, went to Milton Avery for a characteristically decorative *Sea and Rocks*, while the \$75 second prize was given to John McCoy for his more realistic *The Drape*. Fifty dollar prizes were won by Ogden Pleissner for *Summit of Montmartre* as the best architectural subject, and by Herman Maril for the best entry by a Baltimore artist. Leith-Ross received the Baltimore Watercolor Club Members Prize.

As an added feature of the exhibition, one gallery is devoted to the work of artist-jurors Robert Gates, Henry Gasser, Benton Spruance, Dong Kingman and Andrew Wyeth. (To Jan. 9.)



Two Boats on a Beach: COURBET

Reviewing the Realism of Gustave Courbet

"SHOW ME AN ANGEL and I will paint one," said Courbet, who felt that anything "not visible, non-existent, does not belong in the realm of painting." It is doubtful if Rembrandt was present with Christ at Emmaus or Michelangelo at the Creation, and if such ideas had prevailed throughout civilized history, there would be little, if any, really great art. However, by these precepts the founder of modern Realism swept aside the fluff and ruffles of 18th century French painting, the cold neoclassicism of David and Ingres and melodramatic romanticism, and cleared the way for some near-great work of his own and his followers.

Courbet isn't exactly neglected—his canvases are almost always included in 19th century French groups, and important examples continue to enter museum collections with regularity—but the large survey of his painting

career which is now spread through the Wildenstein Galleries is a timely one. We are inclined to forget the extent of his direct influence on Manet, the Impressionists and Cézanne, and, through them, on our contemporaries, until confronted with such a display.

Two other factors in Courbet's career and credo can't be pondered too much these days. He inherited fiery political interests from an adored grandfather who was a partisan of the Revolution, mixed paint with politics all his life, and spent the end of his days in exile as a result of his participation in the Commune. But his paintings, which teemed with social intent and meaning now lost, stand firmly on their merits as paintings—not sermons.

Also, the many current borrowers and "schools of" might contemplate Courbet's conviction that "every artist should be his own teacher," and his

La Toilette de la Mariée: COURBET. Lent by Smith College Museum



statement : "I hold that all art is individual, that is, in the case of each artist the talent is a result of his own inspiration and his own studies of the tradition. . . . To me all art, or talent of the artist, is only a means of applying personal abilities to ideas and problems of the period in which the artist lives."

The exhibition begins with the *Guitarro*, a thinly painted, romantic self portrait which hung in the Salon of 1845. Shortly thereafter Courbet developed the interest in light and feeling for nature, broad treatment and rich pigmentation that was to characterize his painting, good and bad (his work was very uneven), for the rest of his life. Of the three huge, mural-size canvases to which Courbet was addicted, the vivid and sunny *Les Demoiselles de Village*, lent by the Metropolitan, and the dark, mat *Toilette de la Mariée*, a harbinger of Cézanne and lent by the Smith College Museum, are of particular interest. *The Amazon (Louise Colet)* and *The Grandmother (Madame Robin)* are outstanding portraits.

However, it is the smaller land and seascapes—the so solid rocks and valleys of his native Ornans, forests in lush foliage and snow, and the colorful, sunlit beaches of the Mediterranean—that are most admirable. Furthermore, the brilliant *Mediterranean*, a loosely brushed *Chateau Bleu, Snow and Rocks in the Valley* which is wrapped in still coldness, a roughly textured *Two Boats on a Beach*, The Isolated Rock silhouetted against sky and sea, the colorful *Sea Cliffs* and a mistily romantic *Chateau de Chillon*, painted in exile just a few years before his death in 1877, are paintings that one can love and live with as well as admire.

An admission charge of 60c is being divided between American Aid for France and the Goddard Neighborhood House. (Until Jan. 8.)—Jo GIBBS.

Intimate Selection

Paintings by American artists of today and yesterday, an "intimate selection," are on view at the Babcock Galleries. In the room given over to the earlier men, the *clou* is *The Red Barn* by Winslow Homer. It is one of his earlier works, a farm subject carried out in frank naturalism that makes no attempt at prettifying the horned scene, yet setting the old building in such an environment of sparkling atmosphere and sense of movement in cloud and sky that the whole canvas comes to life.

In the gallery of contemporary output, Samuel Brecher's *The Musician* is such an admirable figure painting in its resilience of pose and soundness of form that it is regrettable that so many irrelevant details are included in the canvas. Lee Jackson's *Favorite Corner, Frick Museum* escapes the illustrative character of much of his work, presenting an esthetic conception in a charm of arrangement, soft diffusion of light and harmonious color pattern. Ben Wolf's *Autumn*, a flux of warm color building up the design, is curiously struck out with heavy lines of impasto. Other commendable canvases are by John Costigan, Jean Liberte, Wayman Adams, Sol Wilson and John McCoy. (Until Dec. 31.)—M. B.

The Art Digest

Crane Wins Carnegie Popular Purse

TASTE IN PITTSBURGH doesn't vary much over the years. Almost invariably, the popular prize at the big Carnegie annual goes to a realistic, technically expert painting in sharp focus, and the 1948 winner, *The Church in Willow* by Stanley Crane, is no exception (see reproduction below).

Runners-up in the order of voting are *Grisaille* by Priscilla Roberts, who has been a popular favorite in New York and Washington; *Wheat Shocks* by John Rogers Cox, twice Carnegie popular winner; *Winter Solitude* by Carl Wuermer; *Portrait of Peggy* by Peter Hurd; *Canal in Winter* by Edward Redfield; *Christina Olsen* by Andrew Wyeth; *Soldier's Grave* by Harry Leith-Ross; *Lake Chapala Fishermen* by Dean Faucett; *Pat Lytel, Tumbler* by Sidney Dickenson; *Portrait of an Artist* by Xavier Gonzalez; *Future Imperfect* by Abe Weiner and *Medieval Shadows* by Raphael Gleitsmann.

It is unusual indeed that four of the jury-selected winners, Gleitsmann, Wyeth, Dickenson and Gonzalez (see Oct. 15 ART DIGEST), were also favorites with the public.

"The Classical Idea"

"The Classical Idea," an exhibition of more than 71 paintings, prints, sculptures and pieces of decorative arts which trace the influence of Greek and Roman art from the 6th century B.C. to the present day, has been lent by the Metropolitan Museum to the Art Gallery of Toronto, where it will be opened by Ambassador Steinhardt on December 17.

The three truckloads of treasures, valued at three-quarters of a million dollars, were selected from six departments in the Metropolitan, and they constitute the first major exhibition ever to be sent out of the country by the Metropolitan. Plans are being made to present the show in New York, in expanded form, when it comes home next spring.

The Church in Willow: STANLEY CRANE. Most Popular Painting in 1948 Carnegie



Shooting Gallery: KURT SELIGMANN

Seligmann's World of Creative Fantasy

PAINTINGS BY KURT SELIGMANN, at the Durlacher Gallery, form one of the most rewarding exhibitions of the present season. This surrealist artist achieves his supra-realistic effects not by the usual placing of recognizable objects in unexpected and provocative relations, but by inventing forms, which seem to be "such stuff as dreams are made of" and placing them in a world of his creative fantasy, to which they belong with a convincing inevitability.

The exhibition reveals Seligmann departing from the austerity of his former Gothic conceptions to clothe Renaissance, Baroque and Romantic motives in a richness of color that produces an actually dazzling effect. His gift of calligraphic draftsmanship with its foliations of loops and nooses weaving

rhythmic patterns, still stands him in stead, but it is immeasurably enhanced by the variety and beauty of the color and the skillful breaking up of light planes.

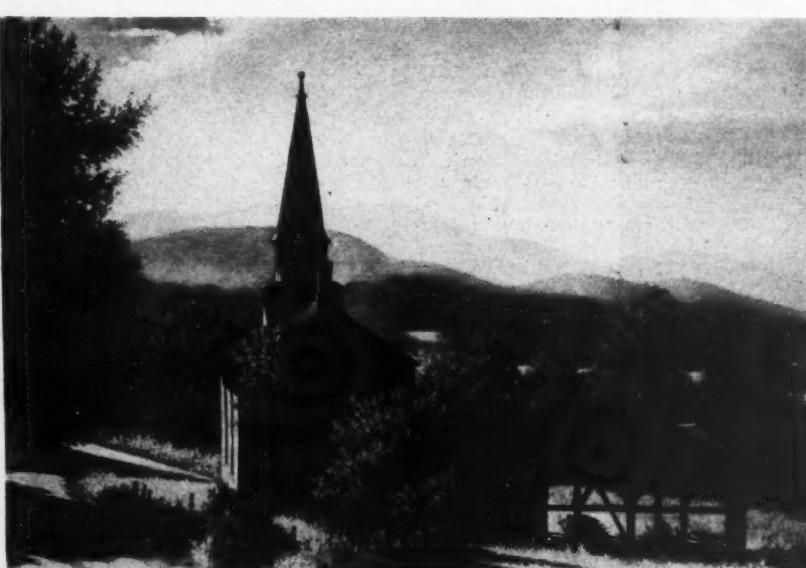
Moreover, in this new richness of color, the subtlety of the values is inescapable, each hue so varied by the exact degree of light falling on it, that a whole new chromatic scale is built up. This fact is especially apparent in *Shooting Gallery*, where the different objects placed on the ascending steps reveal in their curious whorls and spirals the most delicate adjustment of values.

If *Romantic Feud* causes one to recall Uccello's *Rout of S. Romano*, it is not because of the slightest similarity in their handling, but because in each painting the artist has adapted the paraphernalia of warfare to the creation of a gorgeous pagentry. *Sarabande*, its interlacing figures seeming to move with a vibrant intensity, is one of the most engaging of the works. Yet one might multiply examples of the artist's versatility, linear virtuosity and gift of brilliant and appropriate color without conveying the actual quality of his unusual performance. (Through Dec. 24.)—MARGARET BREUNING.

Dr. Munro Honored

Dr. Thomas Munro, curator of education of the Cleveland Museum and professor of art at Western Reserve University, has accepted an invitation to become a Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce in London.

Founded in 1772, membership has included Dr. Samuel Johnson, Horace Walpole, William Hogarth, Sir Joshua Reynolds and Prince Albert, who was president of the Society when it put on the Great International Exhibition of 1851.





The Gully: WALTER STUENPFIG. Popular in Worcester

Worcester Biennial Holds Public Interest

ONE OF THE MAJOR accomplishments of the Worcester Museum, which is celebrating its 50th anniversary this year, is its biennial exhibition of contemporary American art. It has long since assumed a position of national importance, and given the audience it serves an unusual opportunity for understanding the art of our time. As a reward, museum officials report that the current show is "arousing more sustained and inquiring interest on the part of the public than any previous exhibition in the biennial series."

Miss Dorothy Adlow prefaces her thorough and penetrating review of the biennial, in the *Christian Science Monitor*, with some of the reasons for Worcester's success. Miss Adlow:

"The administrators of the Museum make their selection discerningly. They feel a dual responsibility, one toward the many visitors to their museum; the other to a just presentation of contemporary American art. If every American community had an opportunity to study displays as judiciously chosen we could feel confident of the fair treatment of the artists of this generation.

"The Museum folk in Worcester are receptive, and liberal in their outlook; but they are critical, notwithstanding. The director, George L. Stout, is a specialist on the problem of construction and conservation of works of art, the author of the recently published "Care of Pictures." He brings a special kind of knowledge and discernment to his approach to contemporary painting.

"The 100 exhibits include paintings, drawings, and prints. The pictures are representative of all the current flourishing and novel trends. There are pictures by Max Weber, by Maurice Sterne, Walter Stuempfig, Jr., George Grosz, Jack Levine, Karl Knaths, Russell Cowles, Milton Avery. These painters have been subject to a good deal of analysis and praise. Their idioms are

by this time rather familiar.

"Ben Shahn is exercising considerable influence with his interpretations of the American scene. Those who imitate him must share his diligent craft and his gentle irony. He is an artist whose pictorial skills are commensurate with his keen critical insight. The disciple of Ben Shahn cannot pick up a few brash clichés and rationalize them in the name of dynamic Expressionism. He must be a patient, skillful worker.

"As for the studious perfection cultivated by some of our painters in the name of modern classicism, is it not somewhat dry, photographic, machine-like? The shiny, fastidious treatment of figures and accessories is warranted in pictures like *The Inventor*, by Paul Cadmus, for the artist never loses the imaginative touch in his microscopic brushwork. Alfred Duca's drawing, *Little Girl with Doll*, shows an agreeable combination of precise craft with taste and feeling. Bernard Perlin's amazing *Orthodox Boys* is far more than a tour de force of delicate skills.

"Among the many engrossing exhibits are Virginia Cuthbert's *Larkin Building, Buffalo*, a distinguished work in the Shahn manner; Lyonel Feininger's drawing, *Old Houses, Paris*, quickened with that artist's tremulous touch; Howard Gibbs' *New England Memory*, a lugubrious vision of dark reflection; Jacob Lawrence's *Saturday Night*, a lively report of social entertainment in colors and details that can be characterized by the vernacular adjective, "sharp"; Anton Refregier's *The Four Who Stood Against Argentina*.

"In *Church Near Yeray*, Abraham Rattner's surcharged style seems to have exhausted itself. Artists cannot continue indefinitely to stretch and over-work their means. That can be said for many contemporary painters who hold forth continuously at the highest pitch of color intensity." (Until Jan. 2.)

Collectors Draw Lots

ON THE EVENING of Dec. 7, after a year of intensive work, Collectors of American Art distributed 906 works of art to 906 members scattered over 44 states and five foreign countries. Each member will receive before Christmas a print, a painting, or a piece of sculpture. The prints distributed were by Mortimer Borne, Stephen Csoka, Enrique Espinoza, Bertram Goodman, Hildegard Haas, Ethel Magafan, Robert Philipp, Leonard Pytlak and Chris Ritter. All were editions of 100 with the exception of Hildegard Haas' edition of 13 color wood-cuts. There were 89 paintings and four pieces of sculpture. These were awarded to members as follows:

- Constantine Abanavas, *Cliff*, to Joseph Nisonger.
Constantine Abanavas, *Lullaby*, to Fred J. Tobias.
Hilda Altschuler, *Violinist*, to Mrs. Harris Dewell.
Harold Baumbach, *The Farm*, to Dr. Clifford Potvin.
Frances Benson, *Carnival*, to Mrs. Bruce Robertson.
Frances Benson, *Washington*, to Mrs. F. Van Leer.
Edward Betts, *Beached*, to Mary Steed.
Edward Betts, *The Yacht*, to Patricia Boswell.
Louis Bossa, *City Scene*, to Irving Vagins.
Leontine Camprubí, *Fantasy*, to J. R. Fazzano.
Ruth L. Chaney, *Clown*, to Mrs. Arnold Furst.
Gene Charlton, *Village*, to Mrs. Edgar W. Bond.
Stephen Csoka, *Green Meadows*, to Mrs. Alice G. Korf.
Nassos Daphnis, *Poplars*, to Corald Smailone.
Nassos Daphnis, *The Road*, to J. R. Quigley.
Marjorie Deo, *Birds*, to Irene Brewer.
Robert De Vries, *Bridge Plaza*, to Mrs. F. B. Gibson.
Harry Dix, *City Scene*, to Mrs. L. V. Burton.
Harry Dix, *Paris*, to Mrs. William T. Walker.
Joseph Domareki, *Winter Pattern*, to E. T. Stewart.
Joseph Domareki, *Scan* (sculpture), to Mrs. F. A. Wyckoff.
Nancy Drinkwater, *The Herd*, to Dr. Vernon Knight.
Glyn Ferris, *Pattern*, to Lester Kane.
Glyn Ferris, *Dark Waters*, to Francis Upham.
Freda Finegan, *River*, to Andrew S. Clark.
Thomas Fogarty, Jr., *Circus*, to Mrs. Henry Rossbach.
Thomas Fogarty, Jr., *Deserted Ferry*, to Gussie H. Helfgott.
Stanley Frey, *Old Tree*, to Jull Sanford.
Theodore Fried, *Conversation*, to Emil Petriello.
Bertram Goodman, *Trackwalker*, to Lilly Mary Cain.
Samuel Grunwald, *Dock*, to William E. Haren.
Samuel Grunwald, *Tug Boat*, to Mrs. H. Warren Wilson.
Suzette Gutwirth, *Fairy Tale*, to Sam Morford.
Agnes Hart, *The Church*, to Barbara Fly.
Theo Hios, *Flowers*, to Mrs. Richard H. Senie.
Theo Hios, *Rocks*, to Dick F. Beechler.
Roger C. Holt, *Suburbs*, to Mrs. A. H. Schoellkopf.
Gerard Hordyk, *The Horse*, to Mrs. Carl E. Troy.
Gerard Hordyk, *Dutch Cock*, to Mrs. T. W. Griggs.
Michi Iida, *Breakfast*, to Robert Marsh.
Einar Kagen, *Fish* (sculpture), to Gerald S. Meyer.
Bernard Klonis, *By The Sea*, to Richard S. Brey.
Bernard Klonis, *Blue Jay*, to Samuel King.
Bernard Koch, *By The Lake*, to Mrs. N. P. Bloom.
Sigmund Kozlow, *Snow*, to Donald R. Baker.
Sigmund Kozlow, *Afternoon*, to Mrs. Charles P. Wood.
Pietro Lazzari, *Fragment*, to Mrs. Charlie G. Strisk.
Lawrence Lebeduska, *Mare and Colt*, to Francis Hines.
Lawrence Lebeduska, *Two Horses*, to Lawson G. Smith.
J. C. Lewis, *Blue Crabs*, to Evelyn Herman.
Herbert Lindholz, *Balloons*, to Mrs. Rose Spector.
Einar Lunden, *Hillside*, to Mrs. Lawrence Durborow.
Einar Lunden, *Green Roof*, to Mrs. Hugh B. Scott.
Robert MacKellar, *Doorway*, to Eleanor W. Halsey.
Jenne Magafan, *Flight*, to Herbert Welmar.
Carol Mead, *Petunias*, to Agnes E. Luke.
Herman Mitnitsky, *Bouquet*, to G. W. Kalthoff.
Nicholas Mocharniuk, *Totem* (sculpture), to Albert L. Williams.
Philip Moose, *Caroline Hills*, to Mrs. John A. Munro.
Hannah Moscon, *Bouquet*, to Manny Hillman.
Roy Moscovitz, *Tasco*, to Alfred E. Jones.
Maureen O'Connor, *Spring Hat*, to John Reps.
Virginia Paccassi, *Beach*, to Norman E. Davidson.
Virginia Paccassi, *The Window*, to Mrs. Burton C. Whitmore.
Betty Parish, *Route 44*, to Mrs. M. Schwartz.
Betty Parish, *Route 45*, to Elaine Frothingham.
John C. Pellew, *Autumn*, to Vincent Summers.
James Penney, *Chickens*, to George S. Cobb.
John Phillips, *Adoration*, to Silas Fox.
Philip Pieck, *Cavalier*, to Herman Mitnitsky.
Frances Pratt, *Trees*, to S. D. Duffee.
Frances Pratt, *The Act*, to J. L. Keener, Jr.

[Please turn to page 31]

The Art Digest

Whence Primitivism?

IN PRESENTING the works of Lucia, a self-taught painter of "canvases that dance into Heaven," the Janis Gallery poses again those old questions:

When can a literate citizen of the modern world lay valid claim to primitivism? And should the public be requested to forget all notions about painting being a skill that can and should be learned like all others to be professionally practised and appraised?

In regard to Lucia the answer is negative, as it would be in reference to any individual living in a metropolitan center of the world and who was not prevented, by an overwhelming combination of circumstances, from having access to art in museums, galleries, libraries or schools.

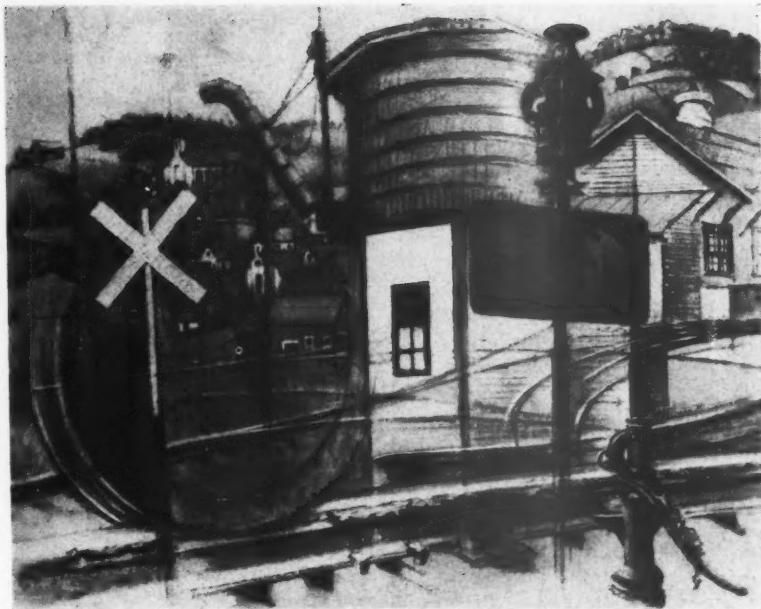
Born in Syria, Lucia went to study in Paris, where, according to a press release, "after a miserable apprenticeship under academic teachers she summoned the courage to follow her own path." So, for about 25 years, Lucia has been painting "without a lesson." During this time "she suffered less from lack of self-confidence than from a fear remaining from early academic experiences when attempts to place her in conformist mold nearly destroyed her talent."

It is perhaps old fashioned to believe that talent, like genius, will find a way—and a skilled one—despite unsympathetic instruction, but it can hardly be considered naive to expect that a woman living in that center of free art expression, Paris (where Lucia remained until her arrival here in 1938), should find skill in painting so undesirable that her lack of it becomes a point of pride. The show continues until Dec. 24.—JUDITH KAYE REED.

Abraham Harriton Classes

Abraham Harriton announces that he is conducting classes in creative painting for beginners and advanced students, at his studio at 509 West 23rd Street, New York City.

Lobstering with Grandpa: ANDREW WINTER. At Grand Central Galleries



Greensboro Bend: JAY ROBINSON

Jay Robinson's Flare for Variety

IF YOU LIKE a controversial show, Jay Robinson at the Milch Galleries provides good fare. Many thinking artists these days seem more definitely transitional than definitely anything else; but it is a question for consideration whether the continual jumping from one style to another can eventually produce an integrated art form.

As a painter of many facets, each one persuasive in technical performance, Robinson presents the artist as craftsman before all else. As if to ask "Do you prefer this trend or the opposite?", a canvas of pale realism verging on surrealism contradicts a richly-toned non-objective conception on the same walls. Even in the catalogue, titles run at odds from just plain *Tommy* or *Portrait* to the imaginative

Born in the Rain and All Around the Barn. Paintings and titles have little in common, but perhaps that is one more indication of this painter's flare for variety, and the suggestion that any means, if well-done, be the means to the end.

Now we see what Jay Robinson can do, where will it lead? There is a wider hint of personal quality in the jazz-band sequence which brings out an intensity of color and animated pattern. Several landscapes are handsomely individual in design. The show on the whole has a high level of approach, but through it runs a detachment which, if allowed to continue, might seek a mediocre, middle ground instead of lifting a real talent to the heights. (Until Dec. 29.)—MARGARET LOWENGRUND.

Winter Seascapes

THE GRAND CENTRAL ART GALLERIES (Vand. Ave.) has opened a new exhibition of 16 large oils by Andrew Winter, well-known painter of Maine landscapes and marine scenes. The current works continue this competent painter's pre-occupation with—and love for—the sea. A former mariner, Winter's well-grounded technical knowledge, plus a keen facility in handling his medium, results in convincing statements.

Always an academician, Winter's work never suffers from overworked detail; rather his strongly composed painting and ability to present a scene realistically and graphically is highly satisfying. His compositions reveal an almost uncanny skill in capturing the luminous quality of ever-changing sea light. This is exemplified in his powerful *Winter-light*, a beautiful rendition of snow on rocks by the sea. *Zero Weather* eloquently portrays the cold and isolation of a Maine winter. We liked especially *Lobstering With Grandpa*, a vibrant and happy painting of two men fishing on the snow covered New England coast. (Until Dec. 24.)—MARYNELL SHARP.



Buddha Head from Java, 9th Century A.D.

Surveying the Varied Treasure of Indonesia

FOR THE FIRST TIME, a comprehensive survey of the richly-varied arts of Indonesia is offered New Yorkers, in an exhibition arranged and lent by the Royal Indies Institute of Amsterdam now making its first stop in a national tour at the Asia Institute.

Since the Indonesian Archipelago stretches from the Malay Peninsula to Australia, embracing in its reach such antipodal cultures as that of the primitive tribes of Borneo and New Guinea, as well as the highly sophisticated civilizations of Java and Bali, the art produced under the Indonesian sun often has nothing but geography in common. All of which makes the exhibition a bewildering if welcome event for the visitor expecting to find displayed a pageant of arts that share a common history developing from a chronological sequence of styles.

Instead the visitor will find a bit of everything, from fine Buddhist sculpture of Indian influence to traditional Javanese theatre dolls, from brilliantly-decorated and jeweled weapons of death to the fanciful appurtenances of witch doctors. Time also means little in study-

ing this treasury of art where ancient work often represents the apex of cultural development while modern or contemporary objects are fashioned by primitive hands.

Although there are examples of the exotic, highly-decorative art styles of Bali and Java that are usually associated with Indonesia, many of the most interesting aspects of the exhibition lie in the primitive works displayed.

Highlights in the groups of works are the woodcarvings, which range from an early Balinese *Wilmane*, depicting the "Steed of the Gods" in human form, a first-rate Oriental sculpture, to a fascinating magic horn container from Sumatra and the crude but appealing series of ancestor and spirit images from Leyte and other Southwest Islands.

Representing a much more highly-developed civilization but seeming, to the Western eye, to have been designed in the same vein of fantasy is another compelling group—the sculptured handles of the Javanese and Sumatran weapon, the *kris*, which are carved in wood, ivory and elephant molar, usually in the shape of an oddly-turned,

stylized bird. Modern art enthusiasts should also be pleased, on the other hand, by the decorated bark cloth paintings from primitive New Guinea, whose creators could well cry "plagiarist" to Paul Klee.

Another highly interesting section is the group of contemporary paintings and drawings from Bali which share a strange history. The catalogue informs us that until 1930 Balinese painting was limited to religious works in traditional style. But in that year a German painter under the spell of the le petit douanier Rousseau, Walter Spies, arrived in Bali. Under his influence, as well as that of a French artist, Bonnet, and other Europeans, a Balinese school of weirdly-mixed origins developed. Here are the results—bright, charming pictures of Balinese life painted in a mixture of Oriental, Western and French-primitive style.

Other aspects of the show that deserve special mention are the textiles (which constitute the largest section in the exhibition), works which reveal considerable range in style and media, again from sophisticated to primitive, and which form a lengthy chapter in the history of Indonesian art; the famous Wayang puppets; the group of brass works, the jewelry and other examples.

At the conclusion of its stay at the Institute on Dec. 30, the exhibition will next be seen at the Albright Art Institute from January 16 to February 6; the Art Institute of Chicago, from February 16 to March 19, and the Baltimore Museum, from April 24 to May 29.

—JUDITH KAYE REED.

More Than His Age

YONIA FAIN, young Polish refugee now living in Mexico, is making his New York debut at the Demotte Galleries with an exhibition of 22 oils (rendered on carbon), gouaches and monotypes. These paintings brilliantly reflect the personal experiences of the artist who, after making a tortuous escape from Warsaw in 1939, spent five years in China before arriving in America two years ago.

Fain's sensitive renditions portray not the obvious but the inverted face of war and the accelerated tempo of our times. Through muted colors and a controlled severity of line he succeeds in expressing the loneliness, fears and basic nobility of man. Partisans, soldiers and circus performers pervade his canvases . . . and always the painter has captured the mood and spirit of his subjects.

Of the oils, we liked especially the highly dramatic *Undefeated*, a strongly executed portrait of an old man in sombre browns and harsh outlines. The atmospheric understatement *Old Clown* (see reproduction page 20) should also be noted; this painting, stripped to its essentials and rendered in dry, almost flat, pigment, is lyrically expressive. Fain's delicate approach and command of gouache is eloquently shown in *After All*, a subtly conceived composition depicting the futility and horror of violent death. This young painter's work reveals a depth and maturity far beyond his years, but not his experience. (Thru Dec. 18)—MARYNELL SHARP.

Botkin's 25th

HENRY BOTKIN opened his 25th American show on Dec. 6 at the Associated American Artists Gallery. His first show was in Paris in 1929.

Botkin's paintings deal with a dream world of fantasy and playfulness. His world is, to extract words from the artist's own picture titles, a world which is "fabulous," "mysterious," and "dreaming." He paints carnivals, little people on horseback, elves and dwarfs. His color is pleasant and rich. It serves to decorate and enhance his fantasy. If his paintings are considered lightly, they are pleasant decorations.

However, Botkin's work, along with a lot of other similar painting, has come to be regarded as having great meaning and profound importance and it is no longer advisable to dismiss him lightly. So many nebulous shapes and mysterious forms, masquerading in his paintings as profundities, make it necessary to approach Botkin's work skeptically.

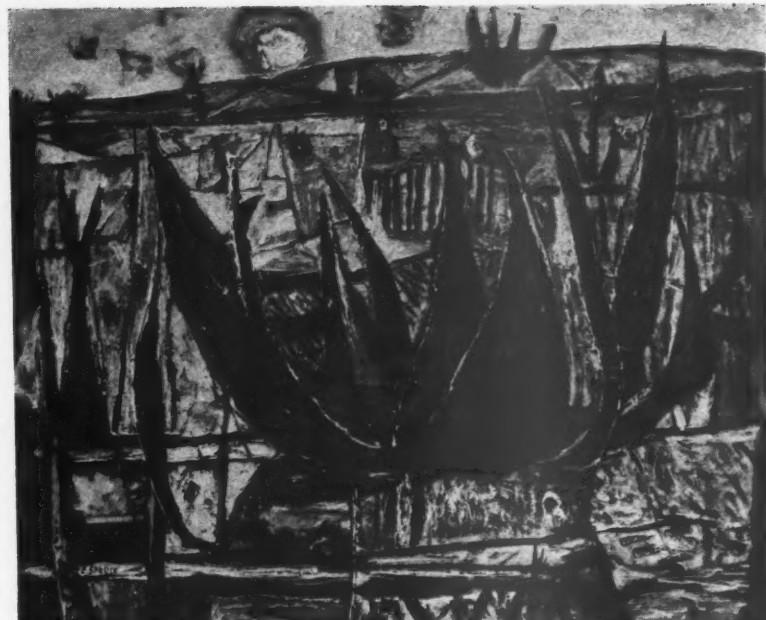
Botkin has placed his little figures squarely in the center of each canvas. Around his central figures he has built the shapes and colors meant to tie his paintings together. But these devices are no more than space-filers; they are not organic to the structure or to the idea of the painting. Botkin's color, line, and form devices are non-essential apparatus which obscure a weak formal organization and suggest a profound meaning when none is there. (Until Dec. 24.)—JOHN BERNHARDT.

"Formations" Formed

A new group of modern painters and sculptors has been organized, in mutual respect and for mutual benefit, to be known as "Formations." Among the charter members are Harold Ambellan, John Begg, Robert Cronbach, John Ferren, Milton Heald, Irving Lehman, Leo Manso, Hubert Mesibov, Leo Quanchi, Victor Search, chairman, Charles Smith and Mitzi Solomon.

Their first show as a group will be held soon at the New School for Social Research.

Trio: HENRY BOTKIN. At Associated American Artists Gallery



The Century Plant: EVERETT SPRUCE

Everett Spruce Attains Lighter Touch

EVERETT SPRUCE, exhibiting recent paintings at the Mortimer Levitt Gallery, reveals a new freedom and joy in his work that is good to see. Although his subjects are still the landscape and fauna of the Southwest (Spruce heads the art department of the University of Texas), he now handles them in less tightly-rugged fashion. Most important is Spruce's new palette which he has enriched by widening its range to include bold, brilliant areas in bright contrapuntal, as in *Big Turtle*, a rough hewn mosaic of jewel-like color in a natural setting.

There are also fewer landscapes among these new paintings, and more works with a single focal point—*The Century Plant*, where the plant dominates the patchwork landscape; the semi-abstract *Steer* and *Fish*. Painted in more sketchy fashion is *Man and Net*, dramatic and Spanish in mood,

while a similarly posed composition, *Fisherman*, is less successful, for the figure is clumsy and the whole painting has an air of pretentiousness.

Not to be missed is *Pigeons on Roof*, a simple theme well-handled, which was one of three works by Spruce which won him the First Award for American Painting, presented by the Belgian Government in the exhibition of American art shown there last year. (Until Dec. 24.)—JUDITH KAYE REED.

The Missouri Valley

THE 2ND ANNUAL EXHIBITION of oil painting by artists of the Missouri Valley, now at Topeka's Mulvane Art Center, is not as unwieldy an affair as its name. James Hunt, curator of paintings at the Des Moines Art Center, and Gerritt Sinclair, of the Layton School of Art, chose a modest 70 works for exhibition and designated four prizes and three honorable mentions.

A regional show in an area once noted for its regionalism, it looks fairly middle-of-the-road, echoing a modified return to realism observed in some of the larger annuals, with experimentation largely confined to technical exploration. The prizes, however, were divided among various painting techniques.

Robert Sudlow won the \$500 Topeka Junior League Purchase Award with his relatively conservative, Cézannesque *Landscape*. An expressionistic cityscape, *Red Mill* by Robert Gardner, received the \$100 Harrison Morgan prize; a large abstraction (the only one in the show), *Microcosmic* by Werner Drewes, won the \$100 Topeka Friends of Art prize, and *The Mission* by Everett Hibbard, which leans toward the romantic in presentation, was given the \$100 Board of Directors prize. Honorable mentions went to Theodore Bredt, Fred Conway, Quentin McChristy and Robert Hodgell. (Until Dec. 17.)





Noir Fumée: DUBUFFET

Infantilism

INFANTILISM, or a return to the limited language of the child, may have some beneficial effect when the means of communication have become so complex or artificial that they lose basic significance. But the value of such a reversion lies in the fact that it is simple shock therapy—to be used only briefly as a refresher. When infantilism is pursued for itself, it becomes a perversion, a turning back to another artifice that contributes nothing. All of which makes the acclaim accorded Jean Dubuffet, now holding his second exhibition at the Matisse Gallery, the more puzzling.

It is said that Dubuffet, considered by many to be the most promising of the younger generation of French artists, formerly belonged to a group of abstractionists, but became so dismayed by the movement that he stopped painting for three years, only to resume work in a new style—the present one that sometimes incorporates the insouciant infantilism of Klee or the fierce intensity of primitive cultures.

But while Klee kept his fantastic, child-like images witty and small, Dubuffet enlarges his into over-size works that convey rather less than the striking means used. Nearly all the large oils in the exhibition are portraits of friends, painted in a more or less black and white palette. Like those of *Joe Bousquet in Bed* and *Paul Léautaud in Cane Chair*, they contrast linear emphasis with the impasto of thick, piled-up pigment, often mixed with sandy matter. Seldom in the oils is there anything ingratiating enough to compensate for the conscious crudity of the drawing.

Less controversial are the gouaches. Painted in South Algeria last year, they are mirthful jottings, interestingly handled as to medium and suitably small in size. (Until Dec. 31.)

—JUDITH KAYE REED.

Lipton Teaches at New School

Seymour Lipton, well-known modern sculptor, has joined the art faculty of the New School for Social Research, where he will teach a weekly class on Tuesdays.

Regarding Boston

By Lawrence Dame

BOSTON:—The apparently endless struggle for supremacy between moderns and conservatives in Boston finds one camp getting the upper hand one week and the other gaining applause the next, without final decision. However, the current week finds both groups praising widely divergent artistic effort in exhibitions by realist Jay Connaway at Doll & Richards and by abstractionist Esther Geller at Boris Mirski's. For this phenomenon there may be a solution in the fact that Connaway leans toward the abstract without actually getting there, and Miss Geller veers away from her former pure abstractions toward recognizable form. Both are stimulating painters.

Connaway, who draws inspiration from that tumultuous rock called Monhegan Island off the Maine coast and the more placid mountains of Vermont alike, is at his best in stark portrayals of nature in her most dramatic moods. Thus, headlands beaten by surf at dusk, when his grays and greens can be muted and given monochrome strength, evoke his most powerful talents. He never tells everything. He prefers to leave something to the imagination after stirring up a mood. Almost always there is a fine mastery of design, a balance that reflects the intellectual play of a painter who puts a great deal of himself in his work.

Miss Geller, who now lives in New York, specializes in intertwining, weaving lines of pigment, raised above her varicolored encaustic backgrounds as though squeezed from the tube. Married to a musician-husband, she seems to have taken harmonies from him for this maze of composition. But up to now, with rare exceptions, she has concentrated on the lines alone without trying to make them meaningful. At long last, as evidenced by the current show at Mirski's, which includes mostly new works, she has allowed symbols of human beings to have their fling.

There is great beauty and skill in her handling of color, particularly in the iridescent encaustic hues, and it is now easy to perceive that Miss Geller has progressed beyond the use of mere dead-end manipulation of line toward a goal whereby what she sees and feels can be seen and felt by her admirers.

* * *

John Whorf at Vose's Galleries is having a gala success with his annual watercolor show. Rarely have so many red sales labels been glimpsed in a town not distinguished for an exchange of ready cash and pictures. Whorf mixes realism and impressionism in studies of surf and rocks, streams and hills. He has not lost his fine flair for story-telling. Everything is rigidly controlled and yet gives an impression of freedom in painting. People here like this sort of thing, which neither puzzles nor shocks. And don't overlook the fact that John Whorf is a consummate salesman, always at hand every daylight hour of a show to pass witticisms, chat with the clients and look picturesque.

Philadelphia News

By Dorothy Drummond

PHILADELPHIA:—Local print makers are having their fling at the Print Club where their annual all-Philadelphia show is now in progress, sixty-one prints having been accepted from a total of 112.

While varied, and stretching all the way from the ultra radical to the ultra conservative, the show as a whole reveals infiltration of left-wing viewpoints and techniques, especially among students of abstractionist Ezio Martinelli and his colleague Morris Blackburn, with art grandfather Stanley William Hayter hovering not too far back in the distance. Thus, in its art approach, the exhibition divides sharply between those who see every clapboard and every blade of grass, whether decoratively or realistically, and those who turn subjective to look within.

The \$75 Lessing J. Rosenwald Prize was awarded to Leon Karp, painter and printmaker for his *Sailor Straw*. Heavy blacks are broken by white concentration on face and hand, while the handling of masses and tones clearly reveals a painter's approach. The print becomes the property of the Philadelphia Museum of Art.

Honorable mention went to Ezio Martinelli for an exquisite upward progression of two parallel prints (etching and engraving) titled *Bison*, and suggesting a cross between archaeological bone dissection and prehistoric cave drawings. The two sequences, each embodying the same pictorial material, are so different in color and in handling that they demonstrate well what variety may be achieved with the same design by a skilled craftsman.

Night, an abstraction by A. P. Hankins, worked in moonlit colors around the suggested form of an owl; *Profile*, a linear head drawing by Gabrielle Hagert; *Festival of St. Peter, Gloucester*, a multifigure progression by Shirley Tattersfield; *Well of Loneliness* by Martin Jackson; *In Memoriam* by Richard Hood, and *Polish Landscape* by Maxim B. Gottlieb round out the mention list, all except the Martinelli and Hankins prints being lithographs.

Color prints, which, for a number of years, have been gaining in popularity, this year are being edged out by an engraving and etching combination; while the lithograph stages a strong come-back as No. 1 printmakers' choice.

Artist Collectors

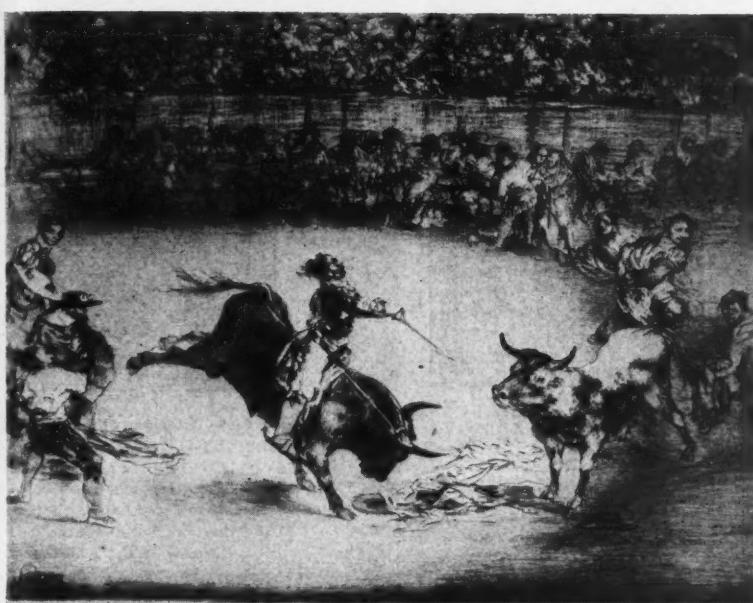
Choice of another kind is pointed up in a novel co-stared exhibition at the Print Club. Asking itself, "What do artists, themselves, collect," it started out to answer its own question. The result is a show whose possibilities are unlimited, but whose actual accomplishments are less stimulating.

Each of seven artists was asked to bring in two items from his private collection, and two works of his own, the object being to match his choice with his individual production, and, possibly, draw therefrom certain interesting conclusions. While the idea is provocative, the show, itself, is far too fragmentary and inconclusive to warrant any real deduction, except,

[Please turn to page 30]

PRINT MAKERS: OLD AND MODERN

By THE STAFF OF THE DIGEST



El Famoso Americano Mariano Ceballos: Goya

Metropolitan Surveys the Art of Lithography

EVER SINCE a young Bavarian named Senefelder discovered the secret of reproducing his mother's laundry list directly from a stone-slab in their kitchen, the world of art has benefitted almost past description. The process raised Dürer from oblivion to Germany's first national artist; it brought popular Watteau and Boucher drawings into circulation and started a lithographic reproduction spurt in France that went unbounded; it roused countries to war in Napoleon's time by creating nostalgias for power, in portrayals of the Old Guard; it conquered kings and emperors in its far-reaching effects.

"Unlike any print medium," further observes A. Hyatt Mayor, Curator of Prints at the Metropolitan Museum, "lithography reflects all the aspects of modern art and its immediate past." In accordance with this idea and to commemorate the 150th anniversary of its invention, Mr. Mayor has brilliantly assembled and put on view in the museum one of the most comprehensive exhibitions of rare examples in lithography ever to be shown in this country.

The reason for confusion in the graphic reproduction field may be many-fold. In lithography the main clarification lies in the unique manner of treating and multiplying drawings without distortion, from the stone or metal surface on which they are made.

Limestone is particularly receptive to work with a grease crayon but must be treated chemically to preserve the surface for printing. On the simple law that oil repels water, a good craftsman can transfer the original drawing with great pressure on the receiving paper after rolling the dampened stone with ink. Holding the original state of the print for an edition of any size,

however, takes much knowledge and practice. It is the resulting individual print-by-print process, carried out by a printer, who may or may not be the artist, which makes of every reproduction an original in contrast to the machine turn-out of mechanical presses. The edition is limited, can be signed by the artist, restricted in distribution, and valued as exclusive handwork, which it inevitably is.

Some prime examples at the Metropolitan include Daumier, whose work for *La Caricature* was turned out in comic-strip regularity, and popularly so regarded. He is present in full force. Fearless and inspired, not one of his drawings missed fire. Not one lacked knowledge, humanity or humor; not one is less than great drawing.

Daumier was originally impressed by Gavarni, his contemporary, who summed up the elegance of Paris in his century. Gavarni's *Portrait of the Artist* is both meticulous and representative. An important Géricault, *The Boxers*, shows more freedom. In the same vein, George Bellows' *Firpo and Dempsey* sums up the American School of the twenties.

Although the scope of the show is wide, perhaps the most moving and altogether dramatic showpiece is the large lithograph in Francisco Goya's series of bullfight episodes, *El Famoso Americano Mariano Ceballos*. It is as flamboyant as its name in content, yet as measured and restrained as a matador before the thrust. It is apparent why the caption states Goya "created the first major work of art in lithography." At 79, Goya used a magnifying glass but drew with "fingers as stored with memory as a pianist's."

As a young man who was apprenticed

to a Boston printer at the age of 19, Winslow Homer has some surprising Americana to his credit. His first lithographs, characterized by gentility, are a far cry from the verile painting of his later days.

The large Currier and Ives print was not yet placed at the time of this reviewer's visit, but knowing Currier & Ives production which amounted to about 7,000 lithographs—still the most impressive single printer's achievement outside Europe—I would venture a guess that this choice, *Hand-colored Lithograph after Fanny Palmer*, is an important addition to the show.

However, judging from the Met's display, it is our moderns who have proved that "lithographs, to be remembered, must not be made by professional lithographers but by painters who, though they often maul the technicalities, can invent and draw." The quotes are again A. Hyatt Mayor's, who wrote a fine resume of this collection.

The plea, inspired by this tribute to a great invention, is for more painters to reach out in lithography and more printers to experiment, so that the field in this country is no longer left to the stereotyped printer who refuses to recognize the needs of the artist for free expression, in his zeal to make perfect reproductions. The school of stilted cross-hatching, however "safe" to multiply without risking a printer's ire, should be terminated in this country in favor of a surge of warm-blooded expression in a medium which knows few limitations.—MARGARET LOWENGRUND.

Choice Color Lithographs

Invitation to a Waltz has a nostalgic ring, and so had the invitation to a choice selection of color lithographs to this reviewer when confronted with the showing at the Passedoit Gallery. It is composed of beautiful impressionist prints, mostly as familiar as the strains of Chopin. Bonnard, Cézanne, Cross, Renoir, Roussel, Signac, Toulouse-Lautrec, Vuillard make up the company.

There is nothing especially dramatic in the show, but fine examples of each artist are priced for holiday selling, and placed in interesting succession in the gallery. The pointilliste manner of Cross is easily comparable to that of Signac in prints placed on opposite walls, English versus French but both very akin. Cézanne, by his restrained and muted use of color, used much the same procedure in lithography as he did in paint, leaving many whites and much air in his compositions. (Until Dec. 31)—M. L.

New Print Editions

The Kleemann Galleries has announced the publication of three new etchings by R. W. Woiceske. All three are snowy and Christmassy, in editions of 50 proofs each, at \$24.

Eleven new prints have been published by the National Serigraph Society since last August. Wide-ranging subjects are by Morris Blackburn, James Egleston, Lena Gurr, Philip Hicken, Isaac Lane Muse and Ruth Starr Rose. From four to 15 colors are used in these serigraphs priced at \$10 to \$25.



Seminole Girl: EDNA HIBEL
At John Levy Gallery



Night Watchman: BURLIUK
At A. C. A. Gallery



Old Clown: YONIA FAIN
At Demotte Gallery



Marigold: SHIRLEY HENDRICK
At Salpeter Gallery



Bay Point, Maine: ZORACH
Watercolor at Downtown Gallery



Marriage is Made in Heaven: HERMANN GROSS
At the Macbeth Gallery



Spiral Staircase No. 1: CLEVE GRAY
At Seligmann Gallery

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

London War Ruins

Those sensitively-felt, semi-abstract paintings of London war ruins which won Cleve Gray wide acclaim when they were included in his first exhibition last year, serve as the single theme for his second show, now on view at the Seligmann Galleries.

Executed during the past two years, the dozen paintings comprise an outstanding exhibition. But as so often happens when a young artist follows a first successful showing with a second just a year later, one is tempted to look for more striking development than a year's work usually permits. In this case the good qualities—lyric mood matched by clean craftsmanship; abstract forms rendered more significant by integration into a developed theme and luminous color, controlled and beautiful—are all present. If at times the theme seems stretched thin, the quality of the execution is fair compensation, while the top examples, like *Spiral Staircase*, *Harlequin Shadows* and *Reconstruction* are amply rewarding. (Until Dec. 24.)—J. K. R.

Lively Patterns by Hendrick

In Shirley Hendrick's third show, now at the Harry Salpeter Gallery, her concern with indoor arrangements made up mostly of repeated elements, is prevalent. *Red Roses on the Floor* has particular textural interest in the pattern; the more personal *Interplay* has more flatness but still more compositional clarity. Color is usually lively, always bright but not always certain. There is a slightly playful attitude throughout, especially in the few outdoor scenes, the *One Fish* and *One Other Fish* framed as if placed on plaques. (Until Dec. 31.)—M. L.

Burliuk's Good Will

David Burliuk fans should be delighted with the large exhibition of his works, on view at the A.C.A. Gallery through Dec. 18. The versatility, zest and vigor of the 70-year-old painter, who began his career as a leader of the Russian Futurist School and the Blue Rider group from which German expressionism emerged, is given ample space for exposition, while the works themselves radiate enthusiasm and an eagerness for painting as well as living that is not encountered often.

There are, for example, such diversified offerings as the big, vibrant *Flower Bouquet*; a peaceful, fairly representational landscape, *The Pond*; semi-classic portraits of pensive women that share a Renaissance air; a group of fresh Long Island landscapes; a large group of his Russian folk paintings. It all adds up to an ideal holiday show, for Burliuk's world is peopled by men (and animals) of good will and the artist's faith in them is contagious.—J. K. R.

Visit to Mexico

Edna Hibel is making her debut in New York at the John Levy Gallery, although, she has held many previous showings elsewhere. A European scholarship, offered by the Boston Museum,

turned into a Mexican trip, owing to the war, so that her work is a record of her life and observations in Mexico. Fortunately, she appears to have entirely escaped the "influences" that have turned so many Americans, resident in Mexico, into imitators of its native artists. Miss Hibel's work is carried out in a distinctly personal idiom.

Her paintings rest on a solid basis of good craftsmanship; the soundness of her draftsmanship and her ability to build up form in volume and mass are especially marked. While her palette is usually set in a high key, it is never shrill or garish. (Until Dec. 31.)

—M. B.

Abstract Abstractions

The Laurel Gallery is presenting the recent work of Paul Bodin, who was last seen in New York in 1942. The current exhibits reveal that Bodin's approach to painting has become even more abstruse and abstract in the last few years. Though this reviewer found many of the compositions monotonously designed and symbolically meaningless, his works possess a fine spatial quality and rich color. Certainly Bodin is a sensitive abstractionist, but we wish that his direction were more explicit and his organization not quite so rigid. *Phalanx* is one of the most successful paintings. The moody composition *Ritual II* should also be noted. (Until Dec. 31.)—M. S.

Love of the Land

An exhibition of 22 new paintings by Harry Leith-Ross, well known watercolorist who has captured numerous national prizes, is on view at the Grand Central Art Galleries (Vanderbilt Ave.). The works on view, with their academic treatment and pure colors, are both refreshing and highly skilled. Leith-Ross's love of landscape is clearly reflected in his kindly renditions of farm houses and the seasonal changes of the land. *Autumn Tangle* is an outstanding example of the sensitivity and warmth of the painter's approach. We also liked *East Cove* with its simplified design and lucid tonal qualities. (Thru Dec. 18.)—M. S.

William Harris Collages

The 42 collages by William Harris at the American British Art Center are a clever array of tricks and surprises. Harris has built his collages from bits of colored paper, old letters, tintypes, sheet music, pieces of driftwood and engravings from 19th century catalogues. From these oddities of the antique shop the artist has made two and three dimensional collages. Some of them are non-objective; some suggest surreal ideas. In these quaint and musty things Harris has seen beauty which might otherwise go unnoticed. He presents these materials in designs which are painstakingly executed. (Thru Dec. 24.)—J. B.

Nostalgia Without Grace

In his carefully-painted works at the Julien Levy Gallery, Herman Rosse glances back to the days of red plush

and gold, of merry widows and 12-course dinners. These he faithfully records in abundant detail, filling his gaudy interiors with appropriately-curved nudes colored a rotogravure tan. The only trouble is that his recreations are as tasteless as the models, returned to earth without the wit or grace nostalgia might have brought them. This is especially true of the near-life-size figure compositions like *Day Dreams* and *The Worldly Widow*. A number of smaller pictures like *Judged by Theology* and *The Way of All Dust*—compact groupings of symbols realistically painted—are more satisfactory. (Until Dec. 31.)—J. K. R.

Fervor in First Showing

Hermann Gross, in his first showing in the United States at the Macbeth Gallery, creates an impression of genuine religious fervor. Not only are his watercolors and drawing concentrated on biblical themes, but their content is unmistakably inspired and directed by conviction in the message of true Christianity. Although the songs are not new, they are still sung, in this instance, with unrestricted vigor and unrelenting accent on the ethical tones.

The use of cross thrusts makes many of these compositions active and dramatic, but there is an obscurity in some, perhaps due to a somewhat tarnished palette of coppery warm color, which leaves the true content unrealized to the beholder. It would be interesting, and gratifying, to see Gross's work carried farther. (Until Dec. 31.)—M. L.

Three at Argent

As usual, three artists of varied approaches—this time a sculptor, a watercolorist and a portrait painter—are exhibiting at the Argent Galleries.

Familiar scenes of New England, including rock quarries, fishing ports and farms, are favored by Carolyn Saxe, who paints them in bright-colored watercolors that are bold in form. Restraint in color and style characterizes most of Demetris Kakis' exhibits which include workmanlike portraits and freer studies done for the artist's pleasure. Jerry Caplan's "Sculptures for the Home" are suitably-sized exercises that exploit exaggerated modern forms—either free-flowing or angular—to execute such trivial themes as *Stretch* and *Scratch*. (Until Dec. 18.)—J. K. R.

Alice Rahon's Wonderland

In her current exhibition at the Wildard Gallery Alice Rahon reveals her gift for imaginative painting that is as impeccable in form as it is free in fancy. Most of the pictures are landscapes—exotic scenes or nature harmonies—painted in a modern, individual style that provocatively gains strength from its delicate linear emphasis and exquisite color. *Santa-Maria-del-Tule* and *A Northern Port* share all the conviction and charm of a detailed fairyland. (Until Dec. 31.)—J. K. R.

Zorach Watercolors

It seems sculptor William Zorach always spends his vacation painting in Maine. Or, in reverse, Zorach is so busy painting he never takes a vacation at all. It is a fact that the relaxation from his labors in the big sculpture [Continued on next page]

studio he maintains in Brooklyn comes out in very certain terms in the vigorous watercolors of Maine subjects, exhibited during the Christmas show at the Downtown Galleries. They are certainly uninhibited, straightforward and basically realistic paintings, and in every traditional sense they are fine watercolors.

What, if anything, is disturbing about these well-brushed papers is the apparent facility and outward satisfaction in repetition of an easygoing style. The lone figure-piece, *Charlie*, has a bit more of sensibility and unlocal color than the crisp *Houses Near Sea* or *Clam Bake* which seem at best a good reporting job. The two landscapes most atmospheric are *White Christmas* themes. It may take a sculptor to paint a sunset with a zip, or even attempt a sunset so wholeheartedly. They are effortless in effect, pleasing and well-constructed, but on the whole the show lacks variety. (Until Dec. 31.)—M. L.

Potential of Manfredi

Eighteen-year-old Don Manfredi is holding his second one-man show at the Weyhe Gallery. Whereas his first show two years ago was composed of drawings alone, he is now presenting oils for the first time, together with working sketches from his notebooks, as well as more finished drawings. Manfredi's sketches demonstrate his considerable skill as he searches for the forms of things in nature, while the drawings indicate his attempt to formalize, Cézanne-like, his material.

In a painter so young it is only the potential that is important. If Manfredi were older, his work might be criticized as stylistic and derivative, as confused and never fully realized. As it stands, it is more exciting than the work of many of his older contemporaries. For the present, it is enough to say that this work indicates a more than average talent, a more than usual interest in drawing, and the usual youthful searching. (Until Dec. 22.)—J. B.

Realism by Bross

Meticulous realism is the keynote struck by Albert L. Bross, Jr., current exhibitor at the Ward Eggleston Galleries (until Dec. 18). The 20 carefully delineated oils on view denote a conservative and completely unsentimental approach to landscape. We found the larger canvases the most satisfactory; for example, the larger version of *Far Hills*, with its panoramic interpretation. In the more successful landscapes Bross achieves a definite character of place, especially *Vermont*.—M. S.

City Scenes by Fliegel

Leslie Fliegel was seen last fortnight in his first New York one-man show at the Ward Eggleston Galleries in an exhibition of 20 dramatic and expressionistic oils depicting this young painter's interpretations of city life. Fliegel's flare for the spectacular and over enthusiasm tends at times to destroy the structure and content of his paintings. Apparently he has so much to say that he cannot control his compositions and subsequently his initial goal is left floundering in a labyrinth of confused intentions. Fliegel's work reveals an

almost poetic perception and understanding of contemporary living; it is vital and sensitive but only when he discards the non-essential will his paintings attain full status with his talent.

—M. S.

Gouaches by Celia Hubbard

Celia Hubbard is presenting a group of gouaches at the American British Art Center. Her polished technique may be attributed in part to considerable experience in commercial illustration, and she brings to her work the kind of interest in incidental surface detail which is characteristic of commercial artists. However, Miss Hubbard handles this detail in a naive, primitive manner. She gives unusual and unpredictable emphasis to lettering and surface textures with a resultant quaintness which resembles the primitive, a technique which Ben Shahn has used with so much success. (Until Dec. 23.)

—J. B.

Lily Shuff at Van Diemen

Lily Shuff is a young painter who is presently at the Van Diemen Gallery in her second one-man show. As is characteristic of immature artists who are not sure of their ideas or their tools, her work is unsure and uneven. Her painting still has many similarities to the work of the artists with whom she studied. Especially is it like that of her former teacher, Morris Kantor, in the way that the forms in her work have been broken up.

Miss Shuff's painting is a confused combination of a realism not particularly well executed, and of an abstractionism which is usually not integrated to the whole. Only occasionally do the design organizations seem to be an inseparable part of Miss Shuff's work and it is in these few that her painting is at its best. (Until Dec. 23.)—J. B.

Selma Gubin at Norlyst

Landscapes, figure compositions and still life, all executed with nice feeling for medium and pigment, were shown by Selma Gubin at the Norlyst Gallery the past fortnight. Most impressive were the oils on paper, especially in the moody *Southern Trees* and *Still Life with Pine Cones*. Sincerity and sympathy for the life of the Mexicans mark other paintings in oil and crayon.

Exhibiting jointly with Miss Gubin was Carl Kahl, whose themes were pretentious ones tritely-handled, in color that was as tasteless as his drawing clumsy.—J. K. R.

Hyde Solomon Show

Hyde Solomon, a member of the Jane Street Gallery, is showing oils and watercolors there. Some of the titles to his pictures indicate that part of his work was suggested by certain landscape locales.

But since others titled *Object* and *Little Abstraction* look very much like those called *Peggy's Cove Abstract* and *New England Abstraction*, Solomon's interest cannot be said to lie in capturing the shapes, the moods or the colors of any particular landscape. Rather, his principal interest seems to lie in shapes and colors of his own invention. (To Dec. 24.)—J. B.

Art for Christmas

THIS YEAR CHRISTMAS SALES are reaching an early holiday high in most of the galleries. Gift-seekers in the arts have a wide range of original offerings to choose from, priced for a young collector, the discriminating donor or the average citizen with a yen for a buy in the field of modern masterpieces. You'll find Christmas gift arrays in the 57th Street art mecca as well as the lesser byways, anything from a silk tie designed by Julio de Diego to a wash drawing by Picasso.

Dealers sometimes search throughout the year for suitable, low-to-medium-priced items for these shows, often both dealers and artists make actual sacrifices on prices in order to attract unaccustomed buyers, and some of the shows were actually painted to order for the occasion, so they should not be taken lightly. Almost all of them will be on view throughout the month, and should prove useful as browsing ground for people with Christmas checks as well as for gift seekers.

DOWNTOWN GALLERIES, CHRISTMAS 1948 show rates a carol for an excellent group painted especially for this event, and priced to sell out, as the same roster did last year. Downtown does not play down the gift idea but rather brings out some of the best in their painters, with nothing over \$500.00. Persuasive are large watercolors by Rainey Bennett (\$175), David Fredenthal (\$180) and Charles Demuth (\$235). If you like meat, *Lamb Shank*, oil by William Brice is good diet (\$140). Julian Levi, Mitchell Siporin, Wesley Lee are well represented. *Man Lighting Pipe*, five inch mahogany carving by William Steig, is well nigh irresistible.

PERLS' ART BAZAAR. The twelfth Annual Holiday Fair "For the Young Collector" has a price range of \$10.00 to \$500.00. You will find Picasso at Perls (\$450 and \$500), early Pascin (\$375), a Matisse (\$500) and a Modigliani (\$350). Among the regulars, Tschacbasov's three small oils (\$150 each) are of gay birds and fish, Mario Carreño's *Magician* is in abstract vein, Carol Blanchard's oil is an appealing *Angel*. Everyone in the show sold in '46; deserves same fate in '48.

SERIGRAPH GALLERIES. From Morris Blackburn's stark simplicity of *Interlocking Forms* (\$15) to Robert Gwathmey's stylized *Tobacco Farmers* and *Topping Tobacco* (\$10) and the gouache-like landscapes of Louis Pytlak (\$15), the National Serigraph Society offers a comprehensive show by members. The silk screen medium proves its flexibility and its attraction in the best of all ways for the practical buyer who wants real art for his small cash.

ASSOCIATED AMERICAN ARTISTS. Gifts from \$2.50 to \$30.00. In addition to a new collection of watercolors, drawings, paintings and prints, A.A.A. inaugurates a department of small gifts created by the associates. You can buy a ceramic ashtray, a candy-dish of semi-

The Art Digest

abstract design in copper or enamel, playing cards packaged in double-decks, scarfs for ladies and ties for men or vice versa, all designed by such painters as Joe Jones, Adolph Dehn, Fletcher Martin, Doris Lee, Edward Chavez and Lawrence Beall Smith.

* * *

CONTEMPORARY ARTS extends cordial greetings to all, and places for sale an extensive assortment of "Paintings for Christmas." The gallery is filled with engaging watercolors and pastels beside a quantity of worthy oils. Bird subjects seem to strike a high note; *Owls* by Frances Pratt (\$175), a *Birds and Beach* scene by Florence Kawa (\$125), Eli Zimmer's *Pigeons* (\$150). Average prices are low and Miss Francis, president of the organization, reminds us there is no better bargain than a membership in Collectors of American Art for the sum of \$5; every member of this national group receives a painting or a print annually, drawn by lots. There are many finds here, and no end of choice.

* * *

GRAND CENTRAL ART GALLERIES presents original watercolors, etchings, lithographs, and a profusion of color reproductions by famous American artists, reasonably priced. *Late Afternoon, Rockport*, by Anthony Thieme, is one of the handsome reproductions (\$3). An unframed lithograph by Ellison Hoover, *The Little Church Around the Corner*, is a buy (\$5). No doubt transients as well as residents will carry off some spoils from this collection.

* * *

LUYBER GALLERY. Small oils, watercolors, gouaches, pastels and drawings can be selected from stacks at the Luyber Galleries, representative of the artists of the group. Included will be drawings by Samuel Adler (\$40 to \$65); small paintings by Revington Arthur (\$75 to \$200); Maine subjects by Lamar Dodd in drawings and watercolors (\$150 to \$300); paintings by Dorothy Andrews (\$200 to \$300). In addition, for the careful searcher of gift treasures, there will be an assemblage of excellent subjects by Morris Blackburn, Leon Karp, Frederic Hicks, Marion Junkin, Ward Lockwood, Saul Schary, Victor Tischler and others.

* * *

LEVITT GALLERY:—In addition to the selection of paintings by gallery artists, the holiday show at the Levitt Gallery (geared to the budget with \$20-\$100 to spend on art) provides collectors with an excellent opportunity to acquire works in what are generally more costly media, such as sculpture and mosaics. There are, for example, a very pleasant, flowing abstraction (\$100) and a *Bird* (\$75), both in alabaster by Charles Umlauf, and other sculptures by Umlauf, Hugo Weber and John Bergschneider. Whimsical Max Spivak's animal and portrait mosaic works, framed for hanging, offer unusual buys at \$50.

* * *

THE KLEEMANN GALLERIES have a print show arranged throughout the galleries. Too much cannot be said of the beautiful Chagall color lithographs. The special edition of *Arabian Nights*, signed prints with progressive proofs, are sold out, but the set of 12 can be purchased

for \$375.00, and an individual print for \$60.00. Each is a knockout—in plain English. Among the others on view there are fine Braques, unusual Rouaults, excellent Lautrec posters including the famous *La Reine de Joie* and the gigantic Aristide Bruant. The new 1947 color-print by Picasso is there.

* * *

CARLEBACH GALLERY:—Here is fresh, modern work that the gallery director has been garnering for many months, modestly priced and distinctive. Double-checked oils include a tasteful still-life by Alan Wood-Thomas (\$95); a textured abstraction by Podszus (\$95) and an emotional one by William Chalfree (\$80); good individual canvases by Gasparo (\$85), Seliger (\$90), Attilio Salemme (\$85) and Thomas Ingle (\$99). Also, don't miss the large, finished figure drawings by Sid Rifkin (\$70), collages by Jadica (\$35), sophisticated watercolors by Chet La More (\$50 and \$75) and bright, primitive ones by the newly discovered, 84-year-old Michel Pressman (\$40 to \$65).

* * *

CARDS OF THE YEAR, by the American Artists Group are, as usual, in the forefront for fine reproductions of contemporary painters and illustrators. The Serigraph Greeting Card series are signed originals in full color; priced individually from 50c to \$2, they are unusual, distinctive, inexpensive gifts which can be framed and hung.

* * *

Bargains in Bohemia

Each successive generation moans that Greenwich isn't what it used to be—when all were young and genius burned. Many of the famous old studios have been torn down to make way for staid apartment houses, and Eugene O'Neill and the Theatre Guild have been "recognized" for years, but this is still the best neighborhood in which to find creative wares at "pre-arrival" (on Fifth Avenue or 57th Street) prices.

VAN LOEN STUDIOS:—This one-man Christmas bazaar in the artist's studio at 127 Macdougal Street is sufficiently picturesque to convince Park Avenue, as well as Scarsdale and Topeka, that Bohemia still thrives. Sculptor Van Loen, a post-war addition from Holland, provides from his own hand and imagination ceramic fish and figure buttons (\$10 per doz.); decorative tiles (\$7 each or \$35 for groups of four framed); sets of ceramic chessmen modeled on watery themes—fish for pawns, a slightly salacious Neptune for king (\$150 with board); a ceramic horse brooch (\$1.50). There are also watercolors and drawings—or the artist will do something to order for you, including a New Year's card.

NEW AGE GALLERY:—Temporarily back in the old quarters on West 15th Street after lease-trouble with the up-town galleries, the contributing member-artists have made substantial price reductions for this 8th consecutive Christmas sale. Oils from \$50.

8TH STREET GALLERY:—When this Gallery says Sale it means Sale. Pictures are hung three deep on the walls, unframed watercolors and graphic work are stacked a foot high on tables, and first come first served. Oils from \$18.50.



Deux Femmes Nues: DEGAS

Degas Drawings

DRAWINGS BY DEGAS, at the Durand-Ruel Galleries, not only emphasize his extraordinary gifts as a draftsman and decorator, but also reveal occasionally the curious disparity between the synthesis of line, inherited, as it were, from Ingres and his classic ideals and the classic ideals and the technique finally evolved by Degas under the influence of Japanese prints. The precise, elegant *Tete d' Homme*, which might have been executed by a Florentine master, shows Degas' early conformity to those classical precepts established by Ingres.

But the greater number of the drawings reveal Degas' assimilation of the principles of the *Ukiyoye* prints, in their freedom from literalism, their escape from geometrical composition and their subject matter drawn from life.

Femme nu se coiffant is carried out with distinguished draftsmanship that builds up form with vibrant, flexible line, imparting a tension of life to the mobile contours. It brings Ingres to mind, but the palpitating life of this figure is far removed from the frigid perfection of the *Odalisques* of Ingres. *Deux femmes nues*, or the heavy forms of *Danseuses*, reveal the artist's complete detachment from people of another class (than his aristocratic caste) which these models represented. It is not malice or cruelty that accounts for the almost grotesque ugliness of many of his feminine figures, but a cool, clear perception of the shortcomings of what he considered his inferiors.

The portraiture of Degas constitutes some of his finest work, but it is not represented here; the rather pallid *Portrait d' Homme* is altogether negligible. But *Jockey*, scarcely more than scrawling lines of black with a stick of blue pastel dragged through it, becomes magically a swift, vital presentment. (Until Dec. 31.)—MARGARET BREUNING.

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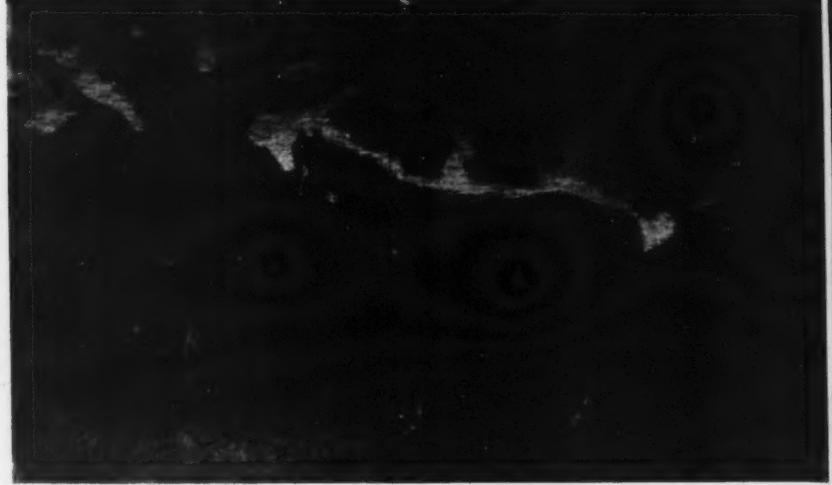
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Hunter's Rest: ALBERT RYDER

Pach Collection at Parke-Bernet

WALTER PACH, well known critic, essayist and artist is one of the consignors to the first evening painting sale of the new year, to be held at the Parke-Bernet Galleries on the evening of January 6. Among other collections tapped for the auction, along with that of Mr. Pach, are those of Mrs. Jacob Rand, and the late D. W. Cargill of Great Britain.

The largest group is modern French, leading off with Manet's early, widely published and exhibited *Les Petits Cavaliers*, painted in 1859 and formerly in the collection of M. Faure. Then there are *La Vie des Champs* by Cézanne, once in the collection of Princess Bibesco; *Le Jardin de la Poste à Cagnes* (1906) and *Girl in a Landscape* by Renoir; Bonnard's *Landscape Through a Window*; Pissarro's *Statue of Henry IV in Paris*; Monet's *Rouen Cathedral*, which belonged to his daughter Blanche, and *L'Hiver à Giverny*; Degas' oil *Miss Lola*; *Femme au Chapeau Mauve Fond Bleu* (Dora Maar), shown at the Modern Museum in 1946, *Femme au Tub* and two abstractions in gouache, and the pen and ink *Necklace* by Picasso; and seven works by Rouault—*Les Deux Purotins Élégante*, exhibited at the Tate in 1946, *Les Emigrants*, once in the Vollard collection, *Juge et Passagé*, both purchased from the artist, *Biblical Scene*, *Pieta*, and *Deux Femmes* which was formerly in the Chrysler collection.

Also Van Gogh's *Landscape at Arles*, given to Pach by Mme. Van Gogh Bonger and accompanied by a letter from her; *Le Lapin Agile* by Utrillo; *Reclining Nude*, bought by Pach from Matisse; Derain's *Head of an Italian Girl* (Pach) and *Woman Seated*, formerly in the Quinn collection; and Delacroix' *Cicero Accusing Verres*, *Christ on the Lake Gennesaret* and *Le Tigre*, all shown at Wildenstein in 1944.

High on the American list is Homer's *A Voice from the Cliffs*, shown at Wildenstein in 1947 (see reproduction in the March 1, 1947 DIGEST); Ryder's *Hunter's Rest*, shown at the Whitney Museum Ryder Centenary; also Eakins' *Spanish Woman*, Luks' well-known

Breaker Boy and Bellows' *The Pigeon House*.

Among the sculptures are a bronze *Eve* by Rodin, a bronze *Horse* by Duchamp Villon, Brancusi's *Study for Lovers* which was in the 1913 Armory Show, and an Aztec piece from the collection of Covarrubias.

An exhibition will be held from December 30.

Auction Calendar

December 16, 17 and 18, Thursday through Saturday afternoons, Plaza Art Galleries: English and American furniture, oil paintings, porcelains and rugs from Mrs. John Fremont, others, along with gold and diamond jewelry—the unredeemed pledges from Lewis Jacobs Sons, others. Now on exhibition.

December 17 and 18, Friday morning and afternoon, Saturday afternoon, Parke-Bernet Galleries: Continental silver, porcelain and glass, bibelots, textiles, Oriental rugs and gold jewelry, comprising confiscated property recovered by the Allied Armies in Germany and transferred to the International Relief Organization.

January 6, Thursday evening, Parke-Bernet Galleries: Modern French and American paintings, sculptures, property of Walter Pach, Mrs. Jacob H. Rand, estate of D. W. Cargill, Great Britain others, French works by Manet, Cézanne, Renoir, Bonnard, Pissarro, Monet, Boudin, Degas, Picasso, Rouault, Utrillo, Matisse, Van Gogh, Derain, Delacroix, others. American works include *A Voice from the Cliffs* by Homer, Ryder's *Hunter's Rest*, paintings by Eakins, Luks, Bellows, Mexican works by Tamayo, Siqueiros, Izquierdo, Merida, Cantu. Sculptures by Rodin, Duchamp, Villon, Brancusi. Exhibition from Dec. 30.

January 6, 7 and 8, Thursday through Saturday afternoons, Parke-Bernet Galleries: English furniture, silver, porcelains, Tiffany glass, paintings, from the estate of the late Elizabeth E. Wallace Adams, property of Mrs. Walter P. Fearon, Mrs. Seth Thomas, Jr., Mrs. M. P. Mahin, Louis Comfort, Tiffany Foundation, others. Early Georgian small chest of drawers, formerly in the Leverhulme collection; George III mahogany break-front bookcase, Cromwellian, Charles II, and James II trifid end spoons and Georgian table silver. Early American flatware, English 18th century Worcester, Bow and Chelsea, Bristol and Liverpool delft porcelain; also Meissen plates. British 18th century portraits and sporting subjects; *Portrait of a Lady* by Van Ceulen, Old and modern etchings. Tiffany favrile glass collected by Charles Gould and donated to the Tiffany Foundation. Exhibition from Dec. 30.

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The Art Digest

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Wood: <i>The Birthplace of Herbert Hoover</i>	(P-B, Blum) N. Y.	Private Collector	\$ 6,500
Renoir: <i>Femme Assise</i>	(P-B, Hirshhorn-Barbee)	Mrs. M. O. Lazarus	6,250
Monet: <i>Vase de Capuchines</i>	(P-B, Hirshhorn-Barbee)	Private Collector	5,500
Degas: <i>La Danseuse Fatigüée</i>	(P-B, Hirshhorn-Barbee)	Private Collector	5,000
Rembrandt Peale: <i>George Washington</i>	(P-B, Blum)	M. V. Horgan, Agt.	3,500
Utrillo: <i>La Rue Normins</i>	(P-B, Hirshhorn-Barbee)	French Art Galleries	2,800
Chagall: <i>Concert Bleu</i>	(P-B, Hirshhorn-Barbee)	H. L. Redfield	2,600
Cézanne: <i>Les Grandes Arbres au Jas de Bouffan</i>	(P-B, Hirshhorn-Barbee)	Private Collector	2,600
Rouault: <i>Christ and the Fishermen</i>	(P-B, Hirshhorn-Barbee)	Private Collector	2,250
Toulouse-Lautrec: <i>Domestique et Lad Promeneant des Chevaux</i>	(P-B, Hirshhorn-Barbee)	Private Collector	2,100
Rouault: <i>Clown in Interior</i>	(P-B, Hirshhorn-Barbee)	Perls Gallery	2,000
Northcote: <i>Child with Leghorn Bonnet</i>	(P-B, Samuels)	Nicholas de Koenigsberg	900
Ghirlandaio: <i>The Nativity</i>	(P-B, Kuffner)	Julius Weitzner	2,700
Master of the Pflockchen Altarpiece: <i>S. Achaicus Attended by Noblemen and Knights</i>	(P-B, Kuffner)	Private Collector	2,400
Pieter Breughel: <i>Kermesse Flemish</i>	(P-B, Kuffner)	M. V. Horgan, Agt.	1,200
Despallargues: <i>Madonna and Child</i>	(P-B, Kuffner)	N. Y. Dealer	1,050
Florentine School: <i>Madonna and Child with Angels</i>	(P-B, Kuffner)	M. A. Linah, Agt.	1,025
Gozzoli: <i>Madonna and Child in Landscape</i>	(P-B)	Private Collector	1,800
Barbudo-Sanchez: <i>Gothic Wedding</i>	(P-B, Porter)	Lock Gallery	1,400
Diaz: <i>L'Escarpolette</i>	(P-B, Porter)	Private Collector	925
Botticini: <i>Flight into Egypt</i>	(P-B, Franz Martin)	Joseph	900

Prints

Rembrandt: <i>Christ Healing the Sick</i>	(P-B, Seaman)	M. Knoedler	7,500
Rembrandt: <i>Thomas Jacobsz Haering</i>	(P-B, Seaman)	Private Collector	3,200
Rembrandt: <i>Landscape with Sportsman and Dogs</i>	(P-B, Seaman)	Private Collector	3,000
Rembrandt: <i>Ephraim Bonus, Jewish Physician</i>	(P-B, Seaman)	Private Collector	3,000
Durer: <i>The Nativity</i>	(P-B, Seaman)	Private Collector	3,000
Durer: <i>The Virgin Seated on a Grassy Bank</i>	(P-B, Seaman)	Private Collector	2,000
Durer: <i>St. Jerome Seated in His Study</i>	(P-B, Seaman)	Private Collector	2,000
Meryon: <i>La Morgue, Paris</i>	(P-B, Seaman)	Charles Sessler	1,850

Henry Schultheis Dies

Henry Schultheis, who for more than 50 years maintained the art gallery on Maiden Lane which bears his name, died at his home in Flushing on November 27, at the age of 84.

He established his first gallery in 1886, two years after his arrival here from Germany, and was active in the art field, with particular emphasis on contemporary German, Austrian and Hungarian work, until his retirement in 1938 when the business was turned over to his family. Surviving are his widow; a daughter, Mrs. Marie M. Hartman; two sons, Henry and Julius; eight grandchildren and four great-grandchildren.

Silk Screen Textile Printing

The National Serigraph Society is inaugurating a new class in silk screen textile printing which will be a complete workshop course, including elements of textile design (optional). It will be taught by Ray Euffa, lecturer, and for six years a teacher of textile printing at the Educational Alliance.

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American works including an important Winslow Homer *A Voice from the Cliffs* and a notable Ryder *Hunter's Rest* and examples by Thomas Eakins, George Luks, Bellows, etc. In addition a group of paintings by Mexican artists.

Among the sculptures are works by Rodin, Duchamp, Villon Brancusi and an Aztec example.

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By JUDITH K. REED

Masters in Color

"Great Paintings in America: 101 Masterpieces in Color," Edited by Fiske Kimball and Lionello Venturi. 1948. New York: Coward-McCann. 217 pp. with 101 color plates. \$20.

As might be expected when the collaborating editors of a deluxe volume such as this are an outstanding art critic and historian, Lionello Venturi, and a museum director, Fiske Kimball of Philadelphia, the resulting product is a proud addition to anyone's home library of art and an apt survey of the riches of European painting to be found in American collections. (See cover of this issue, courtesy of Coward-McCann.)

Reproduced in color of higher than average quality are 101 paintings, beginning with a 12th century Italian Madonna and culminating with a Marin cityscape. Emphasis, however, is on European works of long-heralded mastership, and a notable feature of the reproductions is the fact that approximately half have not before appeared in a general art volume.

Drawing upon 25 public and private collections for their representation of 83 artists, the editors have attempted as wide a geographic representation as possible, and although New York of course leads all other cities with her magnificent collections in the Metropolitan and the Frick, as well as other museums and homes, there are nearly as many works from Washington, largely through the National Gallery, and paintings from Buffalo, Chicago, California, Boston, Philadelphia, New Haven and Indianapolis.

With an especially large array of peak works by such masters as El Greco, Rembrandt, Vermeer and the 19th century French giants now owned in America, the editors have been able to give us such favorites as *View of Toledo* and two others by El Greco, three Rembrandts including the *Polish Rider* and *Portrait of Himself*; two Vermeers and three Renoirs, three Cézannes, two Van Goghs, as well as Manet, Degas, Monet, Pissarro, Seurat, Gauguin, Toulouse-Lautrec.

American painting is only scantly represented by portraits by Copley and Stuart, paintings by Homer, Eakins and Ryder and a sole contemporary, Marin. Living Frenchmen so honored are Picasso, Matisse and Rouault, all by one picture apiece. Perhaps it would have been wiser to exclude all American works, as well as contemporary ones of any origin, than to include this arbitrary and highly questionable selection.

Venturi's accompanying text beside each generous-sized plate is at once scholarly and readable, and director Kimball has written a fresh and stimulating introduction. One of the lushest volumes on such a theme to come from an American publisher in the post-war period, *Great Paintings in America* should attract a wide general readership despite its luxury price of \$20, a fee that is a realistic commentary on

current printing costs in the United States. However, for quality of reproductions and content, as well as for the generous quantity of art arranged for compact study by a wide public, the volume should be gratefully hailed.

Sweden's Gifts

"Decorative Arts of Sweden," by Iona Plath. 1948. New York: Charles Scribner's Sons. 246 pp. Illustrated in black and white and color. \$10.

Sweden's gift for the decorative arts have long been heralded—and imitated—in this country and now comes this excellent volume to delight all with an interest in her work, professional or lay. A handsomely-dressed book that tells in text and pictures—photographs, sketches, line drawings and 32 plates in full color—the story of old and modern textiles, ceramics, metalwork, glasswork, woodcarvings and wall paintings of Sweden. The author, a well-known designer, has drawn on her years of research in Sweden, at the Nordiska Museum for the history and examples of traditional Swedish design, and with the Swedish Society of Arts and Crafts for her work on modern design styles, to produce a book that makes stimulating browsing pleasure for all, as well as an unusually attractive instruction book for the professional.

Book Briefs

Not to be missed on the crowded book counters is *The Seven Miracles of Gubbio*, an absorbing parable by Raymond Leopold Bruckberger, Dominican Father. Translated from the French by Gerold Lauck and illustrated with line drawings by Peter Lauck, the handsomely-designed edition, from Whittlesey House has a modest price of \$1.50 that makes it a most appropriate gift suggestion.

Some provocative comments on Colonial architecture are made in Henry Chandlee Forman's *The Architecture of the Old South*, just published by Harvard University Press. Refuting the popular opinion that the first colonists copied their homes from the Indians, the art professor (Dr. Forman is head of the art and archaeology departments of Agnes Scott College in Atlanta) asserts that Virginia pioneers built their homes with a reminiscent eye toward the medieval architecture of England—copying from British buildings the wooden chimney, half timber work, forked tree construction and pointed-arched traceried windows. Even the palisades the Virginia settlers erected were, he believes, copied from British originals.

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REWARD . . .

Wish to locate painting by J. G. Brown (1831-1913). An old man with sparse chin whiskers, sailor style; seated in a high-slatted-back painted red arm chair, with cushion on back and seat. He is dressed in a very ragged coat, with an open Bible in one hand or on knee. Originally titled "Sunday Morning." Exhibited at Columbian Exposition in Chicago but under another name as it is not listed in catalog. Was purchased by someone at exposition.

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Report from Chicago

By C. J. Bulliet

CHICAGO.—Julius Moessel and Peggy Palmer Burrows, two of Chicago's most original and competent painters, each without an equal in the peculiar tracts of the American scene they occupy and both challenging Europe to match the likes of them, are December exhibitors, Mrs. Burrows at the Findlay Galleries and Mr. Moessel at the Chicago Galleries Association.

Moessel, with an imagination more richly haunted by demons than even Max Ernst's, is comparable with Hieronymous Bosch—and I mean, if Bosch were living now, Moessel is good enough to put him on his mettle. He is a bit more human than old Hieronymous, in that he has a quaint sense of humor, along with his Satanism, akin to Satan's own.

Mrs. Burrows (call her Peggy Palmer) is a luscious wit, poking fun at her friends, at the old masters and particularly at herself. Though her fine needle never misses its mark, there is nary a poisonous barb on it. Miss Palmer is comparable with Peggy Bacon, but never, like the eastern Peggy, does she use a flail on her victims. She is her own best mark, mother of nine children, none above middle teens, and two or three of them already beginning to show talent derived from Peggy. There is a little wall set aside for these youngsters at Findlay's.

Wild Hunter is the climax of Moessel's show, consisting of 20 canvases, about half of them new. The Hunter, on a galloping horse, and his associated demons and tormented spirits, including a naked harlot, are moving crazily in a

circle, enjoying themselves as hellishly as witches and warlocks on Walpurgis night.

Another new masterwork is a *St. Anthony* that puts in shade all the tormented St. Anthonys a dozen of the leading painters of America and Europe did two or three years back in a Hollywood contest for a movie.

Some of Peggy Palmer's drollest pieces are slightly altered miniatures, in correct color, of the works of old and modern painters, accurate mainly, but with little alterations that set the observer howling. In her version of Manet's *Olympia*, the Negress, the cat and Olympia all have startled eyes, scarcely believing Olympia's nude plight.

Just back from a journey to Western Illinois, where the thriving little city of Dixon is making a heroic bid to be taken seriously as an art center. I was a juror, along with Mahrea Cramer Lehman, Chicago painter and poet, and Stuart Edie, art professor at the University of Iowa, for the second annual art show in Dixon's handsome Community House.

Dixon's claim is based historically on its proximity to the village of Grand Detour, art colony on Rock River, where painters live in houses more than a hundred years old and wear bohemian clothes.

Grand Detour, founded in 1845, suffered a set-back three-quarters of a century ago when the Northwestern Railroad passed it up as a station point on its line in favor of the village of Dixon, as being nearer to the course a crow would fly from Chicago to Omaha.

Grand Detour came out of its iso-

lation with the advent of the motor car, but Dixon had had time to forge well ahead in the horse-and-buggy days as a shopping metropolis.

Dixon's most dangerous rival for art honors is the considerably larger Rockford, some fifty miles away, already possessing an art museum of its own, and seeking to include in its sphere of influence all the scattered artists along Rock River to Grand Detour and beyond. Embraced is the town of Oregon, once the center of a flourishing art colony dominated by the late Lorado Taft.

The art-conscious Dixonites, spark-plugged by Mrs. Magda Glatter, secretary of the Phidian Art Club, assembled this fall and winter 40 paintings for consideration of us jurors. Hanging space in the Community House limited our choice to 20. It's a good little show, mostly of rustic Illinois landscapes, painted with little sophistication but a lot of honesty. We gave two prizes, a purchase prize for a *Figure Composition* to John Nolf, grand old master of Grand Detour, frequent exhibitor in Chicago shows, and a prize provided for an art student to a Dixon girl, Barbara Cledon.

Frank Holland, art critic of the Chicago *Sun-Times*, chose the December exhibition at the Findlay Galleries by a group of Chicago artists. Eleanor Jewett of the *Tribune* chose the October exhibition, and my exhibition, on behalf of the *Daily News*, was the November show.

While Miss Jewett and I agreed on eight artists for our lists, Mr. Holland's choice includes only one name that was

[Please turn to page 31]



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On My Rounds

By Margaret Lowengrund

MARC CHAGALL found the perfect printer for his *Arabian Nights* series of color lithographs out on City Island, after an extensive search. An old-time professional lithographer did the job, name of Albert Carman. Thereby the European Chagall, who collaborated at every step, accomplished a feat in American printmaking which very few painters have attempted this side of the ocean. . . . Henry Kleemann, who entertained at cocktails when the Chagall lithos went on view in his gallery, was delayed in sailing for Europe because of the dock strike. His impatience at departing may have something to do with plans to bring home a bride. Latest bulletins report the marriage took place Dec. 4. The House of Kleemann will receive its new member the end of the month.

Grandma Moses made the John Crosby column, *Radio in Review*, recently in the *Herald Tribune*. It was in connection with Thanksgiving programs — and whimsy, of course. "Future Grandma Moseses, I expect," wrote Crosby, "will portray as a symbol of the national feast the Hollywood family getting together . . . etc., etc."

If the oversold exhibition of Samuel Adler paintings at the Luyber Galleries is an indication of continuing prosperity, perhaps we can all breathe more freely, but to Joseph Luyber, who introduced Adler in his first big public appearance, the belief is implicit that good paintings will always find a market, even when "luxury" commodities are having a set-back. . . . At Macbeth, Miss Hazel Lewis added her conviction that the surprise election has had little to do with the people's buying choice in pictures. . . . Mr. Harold Milch has an idea there is an increased hesitation on the part of buyers looking toward the market . . . and several (anonymous) dealers are utterly convinced there is no Santa Claus this year.

"Every individual looks at a work of art with eyes influenced by his own preoccupations." So Raymond Mortimer concluded his foreword to the showing of Graham Sutherland's "Mediterranean visions" at the Buchholz. . . . However it is, most of the painters around town are saying that Sutherland has topped all the seasons exhibitors, with the exception perhaps of Marsden Hartley. For my part, "formidable" as they may be, it would be a happy world with a *Cigale* or a *Banana Leaf* by Sutherland over my mantelpiece. . . .

Louis Slobodkin, who seems to have boundless energies, is on the search for the right classic jacket design for his forthcoming book on sculpture, coming out through World Publishing. . . . Quite aside from the relative merits of 160 works at the Contemporary American Painting Annual at the Whitney, Koerner's *Pigeons* continues to cause the greatest flutter among the visitors. . . . It is generally agreed that Harry Gottlieb's "social-

content period" has taken its place in the background. However, while his recent commentaries at the ACA Galleries may be more detached human expressions to some, they are equally pungent statements in a steady rise of work; not one more transition.

* * *

Artists Equity Honorary President, Leon Kroll, has worked out a definite arrangement with *Life* magazine: re-token payments, they will now pay artists at the rate of \$100 per page for first reproduction rights. . . . Katherine Schmidt, Eugene Speicher and Olin Dows have been appointed to represent Equity on a plan to work with Lloyd Goodrich's committee for government sponsorship of art. Please note, Mr. Truman.

* * *

An unexpected preview took place at the George Binet Gallery when it fell my way to be present at the arrival of a shipment of unusually exciting lithographs and etchings. They had been held up for a month after landing, a cargo for the customs; as usual Mr. Binet received extra courtesy (because of his beard, says he) and carried home the precious crate of prints collected through months of correspondence with his sister in Paris and Nice. . . . The joint judgment in the case was impeccable. Every proof is a first or a finest, every name is exalted among French graphics with the exception of Goya, who always remained a Spaniard as rare as the included etchings in this collection. They are to be put on view in a series of shows from the 25th of January.

* * *

The Metropolitan Museum is undergoing plenty of face-lifting these days (and not a bit too soon, as Kenneth Campbell of the N. Y. *Times* observed of a maiden aunt), what with the tabulation of the new catalogue of museum collections by ex-curator of paintings Harry B. Wehle, establishment of a new department of American art and innovations by present curator Rousseau. His sanctum is piled up with such miscellany these days he has a hard time getting in and out. . . .

The well-known representative of another museum, Everett (Chick) Austin of Sarasota's Ringling Museum of Art is the man responsible for saving so many of the masterpieces brought from Europe by Mabel and John Ringling. Now state-owned, they have now been turned over for repairs and restoration, whereby hangs a tale. . . .

* * *

The galleries are full of it, yet Christmas cheer is getting hard to take—with a flourishing school for training Santa Claus aspirants upstate. This item may be meat for the Bright Side department of the *Good News Bulletin* just off the press. But the DIGEST staff wants to know, with its natural curiosity, what IS good news?

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The Art Digest

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Albany, N. Y.

AMERICAN DRAWING ANNUAL IX. Feb. 9-Mar. 6. Institute of History & Art. Open to all artists in U. S. & Canada. Drawings in any medium. Work due Jan. 22. For further information write Institute of Art, 125 Washington Ave., Albany 6.

Brooklyn, N. Y.

THIRD NATIONAL PRINT ANNUAL. Mar. 23-May 22. Brooklyn Museum. Open to all artists in U. S. All fine print media, excluding monotypes. Entries due Feb. 7. For further information write Una E. Johnson, Dept. Prints, Brooklyn Museum, Eastern Parkway.

Hartford, Conn.

39TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. Feb. 5-27. Avery Memorial Galleries. Media: oil, sculpture, black and white. For further information write Louis J. Fusari, Box 204.

New York, N. Y.

AMERICAN WATERCOLOR SOCIETY 82ND ANNUAL EXHIBITION. Jan. 31-Feb. 13. National Academy Galleries. Media: watercolor, pastel. Work due Jan. 20. For further information write Ethel Paxson, Exhibition Secretary, 106 Newbold Place, Kew Gardens, N. Y.

123RD ANNUAL EXHIBITION. National Academy of Design. First Section, Oils, Sculpture, Mar. 10-23. Second Section, Watercolor, Graphic Art, Architecture, Mar. 31-Apr. 13. For further information write National Academy, 1083 Fifth Ave., New York City 23.

AMERICAN SOCIETY OF MINIATURE PAINTERS 49TH ANNUAL EXHIBITION. Feb. 9-26. Portraits, Inc. Open to all artists. Jury. Awards. Entry cards due the secretary Jan. 21. Work due James J. Kelher, 243 Lex. Ave., N. Y. C. Jan. 28. For further information write Clara Louise Bell, Secretary, 52 W. 57th St., New York 19.

Philadelphia, Pa.

3RD INTERNATIONAL EXHIBITION OF CONTEMPORARY SCULPTURE, SAM-

UEL MEMORIAL FUND. May 15-Sept. 11, 1949. Philadelphia Museum of Art. Open to all sculptors. Submit photographs of completed work, executed since 1940; closing date Jan. 15, 1949. Committee of Selection. Exhibition by invitation only. \$65,000 in commissions and purchases. For further information write Committee of Selection, Fairmount Park Art Assoc. Museum of Art, Parkway & 26th St.

21ST ANNUAL EXHIBITION OF LITHOGRAPHY. Jan. 11-28. Print Club. Only lithographs made in 1948 eligible. Jury. Purchase prize \$75. Entry fee: 75c to non-members. Entry cards due Dec. 27. Work due Dec. 29. For further information write Print Club, 1614 Latimer St.

Portland, Maine

66TH ANNUAL EXHIBITION. Section I, Watercolors, Pastels, Feb. 7-27. Section II, Oils, Mar. 7-27. Sweat Museum. Open to living American artists. Jury. Fee \$1. Entry cards and works due Jan. 2. For further information write Bernice Breck, Secy., 111 High St., Portland 3.

Seattle, Wash.

21ST ANNUAL NORTHWEST PRINTMAKERS' EXHIBITION. Mar. 9-Apr. 3. Art Museum. Open to all artists. All print media. Entry fee \$2. Purchase prizes. Entry cards due Feb. 14. Work due Feb. 16. For further information write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22.

Tuscaloosa, Ala.

9TH ANNUAL JURY EXHIBITION WATERCOLOR SOCIETY OF ALABAMA. Feb. 6-28. University of Alabama. Open to all American artists. Media: transparent and opaque watercolor. Jury. Prizes and awards. Cards and work due Jan. 6. For entry blanks and further information write Mrs. Rosalie Petrus Price, Secy., Watercolor Society of Ala., 300 Windsor Dr., Birmingham 9.

Washington, D. C.

21ST BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTING. Mar. 26-May 8. Corcoran Gallery of Art. Open to all artists residing in U. S. and possessions. Jury. Prizes total \$5,000. Work due Feb. 14. For further information write Corcoran Gallery, Washington 6, D. C.

REGIONAL SHOWS

Chicago, Ill.

38TH ANNUAL & 12TH MINIATURE EXHIBITIONS OF CHICAGO SOCIETY OF ETCHERS. Feb. 7-Mar. 5. Findlay Art Galleries. Open to active members. Prizes total \$150. Prints due Dec. 20. For further information write F. Leslie Thompson, Secy., Society of Etchers, 185 N. Wabash Ave., Chicago 1.

Decatur, Ill.

5TH ANNUAL CENTRAL ILLINOIS EXHIBITION. Feb. 1-28. Decatur Art Center. Open to artists within 100 miles of Decatur. Media: oil, watercolor. Jury. Prizes. Entry cards and work due Jan. 24. For further information write Harold Talbot, Dir., Decatur Art Center.

Hagerstown, Md.

17TH ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS. Jan. 30-Feb. 27. Washington County Museum.

Open to artists resident in radius of 50 miles of Hagerstown. All media. Jury. Prizes. Entry cards due Jan. 1. Work due Jan. 15. For further information write Dr. John R. Craft, Dir., Museum of Fine Arts, Hagerstown.

Newark, N. J.

7TH ANNUAL OPEN EXHIBITION OF NEW JERSEY WATERCOLOR SOCIETY. Jan. 3-27. Newark Art Club. Open to New Jersey artists. Media: watercolors, pastels. Jury. Entry fee \$2 for members; \$3 for non-members. Work received Dec. 27, 28, at Newark Art Club, 28 Franklin St. For further information write Herbert Pierce, 291 Millburn Ave., Millburn, N. J.

Omaha, Neb.

17TH ANNUAL SIX STATES EXHIBITION. Feb. 2-Mar. 13. Joslyn Museum. Open to artists living in Colo., Ia., Kan., Mo., S. D., Neb. Media: oil, watercolor, tempera, gouache, sculpture. Work due Jan. 17. For further information write Joslyn Museum.

Santa Cruz, Calif.

20TH ANNUAL STATE-WIDE ART EXHIBITION. Jan. 30-Feb. 13. Santa Cruz Art League. Open to artists living in Calif. Media: oils, watercolors, pastels. Jury. Cash prizes. Entry blanks due Jan. 21. Work due Jan. 22. For further information write Margaret E. Rogers, 114 "B" Pilkington Ave., Santa Cruz.

Sioux City, Iowa

IOWA MAY SHOW. April 30. Sioux City Art Center. Open to anyone who votes in Iowa. Media: oils. Jury. Cash prizes. Work due at Art Center, 613 Pierce St., Apr. 15. For further information write Mrs. Nicholas O'Millink, American Association of University Women, Sioux City.

Springfield, Mass.

30TH ANNUAL EXHIBITION OF SPRINGFIELD (Mass.) ART LEAGUE. Mar. 6-27. Museum of Fine Arts. Open to members (dues \$4). Media: oil, watercolor, sculpture, prints, drawings, crafts. Jury. Prizes. Entry cards and work due Feb. 23, 24. For further information write Jessie C. Morse, 62 Jefferson Ave., Springfield 7, Mass.

Washington, D. C.

"THEN—AND NOW". Jan. 16-Feb. 6. The Whyte Gallery, and Watkins Galleries of American University. Open to artists who have maintained at least 3 years of continuous residence in Washington area within last 10 years. One recent work by each exhibitor will be shown along with a work of 10 years ago by same artist. Jury meets Jan. 5. For further information write Whyte Gallery or Watkins Galleries, American University.

Maurice Block Resigns

Maurice Block, curator of the art collections of the Henry E. Huntington Library and Art Gallery since 1928, has resigned his post, according to an announcement from Director Wallace Sterling. He will continue in office until a successor has been appointed.

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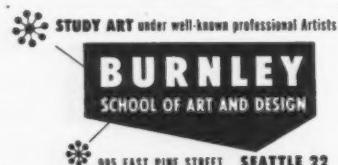


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Evelyn Marie Stuart Says:

One of the transcendent accomplishments of Modernistic criticism has been the practical elimination of the layman as a picture buyer. Efforts to educate him in appreciation of Modern painting have divided the layman group into two classes—those who say "I don't know anything about art but if that is art, I don't want any"; and those who say "I don't know anything about art but if that is art, I can do it myself." The first contingent discards the picture for the picture window, and the second hangs his walls with his own handicraft. One wonders where the present greatly over-produced crop of art students will find patronage. . . . The interior decorator is a third species of layman who may admit he doesn't know anything about art but he does understand decoration and is beginning to sense something is wrong. Perhaps he will be the white hope of the producers of good pictures and fine design in fabric. Meanwhile we shudder to think how much of the traditional knowledge of painting is being lost to the younger generation through sloppy expressionism encouraged as a "fresh approach."

Philadelphia Art News

[Continued from page 18]

perhaps, that artists today, no matter how they may attack subject matter themselves, are fascinated by abstractions.

The artist-collectors exhibiting are the husband and wife team, Earle and Peter Miller, Emlen Etting, Dr. Jacob Halfin, Joseph Wood, Adrien Siegel and Vera White. Perhaps the most telling tie-up between what the artist admires and what he produces may be found in weighing wife Peter Miller's selections of Alexander Calder's mobiles, and husband Earle's delight in a Rouault lithograph against the former's finely earth-toned abstractions, and the latter's strong black and white hewing of figure groups. Etting's sensitive feeling for color, also, strikes a bond between his two child portrait studies and the Leon Karp still-life and Hobson Pittman street scene of his collector's choice.

The idea behind the show is so fecund that it might profit a museum to go farther along the same road, and help to throw some real light on the psychology of the artist collector.

Nat Choate's Sculpture

The outstanding show at the Art Alliance is Nat Choate's one-man offering of sculpture, paintings and drawings.

Time was when college-bred artists were rare in this country. Today, however, Choate is one of hundreds whose urge has been cultivated by University contacts. Harvard, and years spent on the edge of Italian quarries where he carved stone, journeying as far as the African Sudan for his ideas, have left a stamp on his concept of form.

His handling of form varies from the suave and the detailed to the strong and simple, but, except for the portraits, there is a great common denominator of decorative design.

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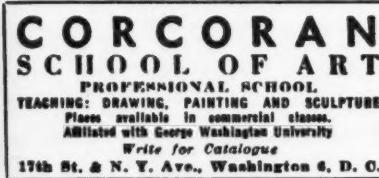
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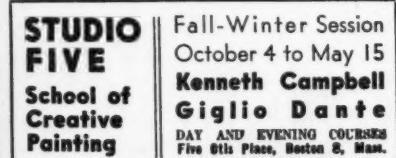
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December 15, 1948

Report from Chicago

[Continued from page 27]

on the Tribune and News lists, Julia Thecla.

Mr. Holland's list, which follows strongly the trend fashionable just now in the Art Institute shows, is this:

Gertrude Abercrombie, Ivan LeLorraine Albright, Rainey Bennett, Claude Bentley, Kathleen Blackshear, Raymond Breinin, George Buehr, Copeland Burg, Francis Chapin, Serge Chermayeff, Eleanor Coen, Briggs Dyer, Elizabeth Engelhart, Carolyn Houlett, Margo Hoff, Marguerite Hohenberg, Max Kahn, Modard Klein, Martyl, Everett McNear, Kenneth Nack, Rudolph Pen, Shoshaannah, John Stenvell, Julia Thecla, Laura Van Poppelendam, Frank Vavruska, Rudolph Weisenborn and Emerson Woelffer.

Of these, Laura van Poppelendam and Marguerite Hohenberg were on my list, too, but not on Miss Jewett's. Except for Julia Thecla, Miss Jewett and Mr. Holland are in complete disagreement.

Julia Thecla would seem to rate highest honors among Chicago artists, could newspaper critics be taken seriously!

Cole Centenary

[Continued from page 10]

historical scenes and transferred them onto porcelain (also included in the exhibition). James Smillie's engravings of the artist's later works were circulated by the American Art Union, and often transcribed back into oils by amateur artists of varying talents.

In some cases, the engravings are the only records left of Cole paintings. Some missing originals turned up in the assembling of the exhibition, but a complete set of engravings is being shown in hopes that more paintings will come to light. The Atheneum is very much interested in any information about the location of such works. (Exhibition closes in Hartford Jan. 2 and will open at the Whitney Jan. 8.)

Audubon Artists

[Continued from page 9]

impressive marble figure *Jonah*; the Joseph Mayer prize of \$50 to Jean de Marco for the ascetic head, *St. Francis*; the Gabriel Klein Memorial Prize of \$100 to Oliver O'Connor Barrett for the symbolic figure *King David*, and honorable mention to Nathaniel Kaz for his *Power Line*. (Closes Dec. 15.) —MARGARET BREUNING.

Collectors Draw Lots

[Continued from page 14]

Bernard Rosenquist, *Circus Folk*, to Mrs. Arnold Huhn.
Bernard Rosenquist, *Harlequin*, to Mrs. Nathan Friedman.
Ellen J. Seiden, *Clown*, to Mrs. Agnes Conway.
Henry Sexton, *Trees*, to Mrs. Beatrice Taylor.
Henry Sex'ton, *Boat*, to Mrs. Sarah C. Owens.
Doro'hy Sherry, *Ruins*, to Dr. Hiram E. Essex.
Dorothy Sherry, *Moses*, to Mrs. Ruth Schoneman.
Leighton Smith, *Ballet*, to R. W. Hooker.
Leighton Smith, *Sailboat*, to Mrs. F. Paperno.
Harold Stevens, *Rooftops*, to Ethelyn Cobb.
Harold Stevens, *Sidewalk*, to Alice Becker.
Charles Stewart, *Harlequinique* (sculpture), to Mrs. Charles Renwick, Jr.
Paul Striski, *The Clown*, to Jeannette Muirhead.
Alf J. Stromsted, *Scherzo*, to Marian Kreiselman.
Henry Sugimoto, *The Little Church*, to Saul H. Freedman.
Dorothy Szalay, *Dredge*, to Mrs. E. Frazier.
Dorothy Sza'ay, *Parrot*, to Sophia Lustig.
Ann Truxell, *Sleepy Angel*, to Alexander Zable.
Martha Visser T' Hooft, *The Cyclist*, to Masha Solomon.
Ellis Wilson, *The Nets*, to Helen Guirtsman.
Joe Wolins, *Spring*, to Mrs. Sterling Alderfer.



Still Life by Audrey Zauderer

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(Opinions of the League are not necessarily those of the Digest)

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208 West 23rd Street, New York City

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Our Annual Meeting

Get this date in your mind—write in on your calendar and don't blame anyone but yourself if you miss this annual meeting which promises to be up to any we've yet had. Here's the date—*Saturday evening, April 23, Salmagundi Club, New York City.*

February has been unkind to us in the particular brand of weather it has dished out for our important annual event, and people from other sections of the country have found New York's climate hard to take. So, you members from "way down South" and out in Arizona can safely risk it here when it is just turning into lush May.

It's the first time we've ever given up to anybody but this Weather Man licked us.

From Maine to the Pacific

It is pleasant to know that clear across the country the League's American Art Week has more deeply fixed itself as the outstanding art event of

the year. It has been a blaze of color. From Maine comes a message:

"American Art Week is fostered by the American Artists Professional League, the nation's most important art society of which Roger Deering of Portland is Maine Chairman."

In his official statement, Governor Hildreth said, "This observance will serve to focus attention upon the outstanding work of our contemporary American artist. No longer is he an imitator in any way, but a top ranking creator in his own right. What he expresses he is compelled to express by his sensitivity to eternal values which make him an artist. This is of vital importance to every American who is sincerely trying to think and feel his way out of the present-day crisis."

"I hope every citizen will give thought and support to the observance of American Art Week so that the fullest possible recognition may be given to the outstanding work that our American artists, as well as Maine artists are doing today."

On the West Coast

The Pacific Coast engages in American Art Week in a big way, always, but this year they seem to have outdone themselves. Up and down our West Coast, since our Oregon Chapter led the way 18 years ago, the artists have brought out their work, galleries have been jammed with brilliant pieces and with people who came to look at the pictures.

That artist and newspaper man, James G. Merbs, has come out again with another and large special edition of his *Peninsula-Herald* at Monterey. These pieces of newspaper enterprise have been cited by national advertising associations and other papers have started to pattern after Merbs' lead. It has been a great incentive to art.

Our Southern California Chairman, Miss Maurine McCulley has done a really outstanding job. She was ably assisted by Miss Elizabeth Black as publicity chairman. Miss Black is general manager of the Los Angeles Municipal Art Department in City Hall. Miss McCulley is the well-known portrait and miniature painter.

They secured recognition by the City and County. The City granted permission to hold an art bazaar in both Exposition and MacArthur Parks during Art Week. There was a resolution by the County and City heralding it, and of course, Governor Warren's proclamation was revived. Supplemented with radio programs, they had demonstrations and encouraged the display of the work of their artists in show windows, business houses, doctors' offices—everywhere there was suitable space. The Los Angeles County Museum had a spe-



CHRISTMAS GREETINGS

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The Art Digest



ART WEEK PRIZE, 1948:—*Palos Secos* reproduced above is a watercolor by Fernando M. Menserrate. A native of Puerto Rico, the artist was born in 1915. He never studied painting, or left his native island until 1937. Before that time he taught biology at the University of Puerto Rico. Later he studied medicine at Columbia University, N.Y.C., graduating in 1941. Menserrate served in the U.S. Army Medical Corps, 1942-46. He started to paint while in the Army in 1944.

cial showing of American art from 1860 to the present date.

Cussing and Discussing Juries

No other subject is being more discussed, debated or damned than the jury question. It is not a local issue but permeates our whole art structure.

It was the chaos surrounding us all which led the League to advocate its Fair Jury System. But the determined effort of certain groups to seize every advantage to elbow in and shove out all others has made the situation so chaotic that it is disrupting the business of every artist.

Recently the Hudson Valley Association discussed the proposition of having a judge's panel for their next exhibition composed entirely of laymen. This, they have suggested, is in no wise a criticism of any judges or their decisions, but is done with the idea of finding out what the reaction of the public is to the different types of art. After all, it is John Q. Public who buys.

In various parts of the country, from California where they had a regular fracas over one of the largest art shows, with picketing, mind you, to the Atlantic Coast, the air has been filled with recriminations and hard feelings and it is likely to grow worse, for those who have been pushed aside have put on their fighting clothes. The situation in Berlin is hardly split wider open.

One of the largest shows in New York recently had a dozen pretty competent jurors of selection. It seemed they should include a non-objective piece or two, and in this case they unanimously hit upon an offering for a place. Then it became necessary to learn the name of the artist who painted it. They found the signature, very small at the top of the painting. They had to turn it to read it. To their dismay, they found they had the painting upside down. They righted it and gave

it another look. Unanimously then they rejected it.

The League still insists that where juries are a part of any exhibition they shall be fair to all and that their selection shall also be fair. Even thus, a strong-jawed, aggressively articulate juror frequently pushes over a more retiring, though probably better qualified member and forces his will.

You Can Help

By helping us you can greatly help yourself. The problem of securing discounts on art materials and frames is a widely scattered one and without your personal assistance it will require endless work and correspondence and long delayed personal interviews by our National Office.

Here is what you can do—for your own personal benefit. Already more than eighty dealers over the country have agreed to allow members of the League 10% discount on materials and 15% discount on frames. A list of those dealers will be sent to our membership soon. If your own dealer has not already sent in his agreement, please tell him what is being done and suggest that he join in with us. Tell him we have asked you to make this request in person so that his name is surely to be included on our list.

Show him this piece; tell him you are making this call at our suggestion and ask him if he will please send his approval direct to me at the personal address given below.

—ALBERT T. REID.
(208 WEST 23RD ST., NEW YORK CITY)

Wins Zabriskie Prize

The George A. Zabriskie Popular Prize, awarded annually in the Allied Artists exhibition, held at the National Arts Club, was won by Takuma Kariwara for his painting *Self Consultation*.



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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute Dec.: Paintings by Women's Art League.

ALBANY, N. Y.
Institute of Art To Jan. 2: Religious Art, Past and Present.

ATHENS, GA.
University of Georgia To Dec. 20: Carl Hulcy, Paintings.

BALTIMORE, MD.
Museum of Art To Jan. 9: National Watercolor Exhibition. Walters Art Gallery To Jan. 9: Christmas in Art.

BOSTON, MASS.
Belvedere Galery Dec.: Drawings, Paintings, Sculpture.

Brodney Galery Dec.: Contemporary Artists; Old Masters.

Brown Galery Dec.: Second Annual Members Show.

Childs' Galery Dec.: Ruskin Turner and Burne-Jones Drawings.

Campbell Galery Dec.: Americana: Fine and Rare Prints.

Castano Galeries Dec.: Italian Renaissance Paintings.

Doll & Richards To Dec. 24: Paintings by Jay Connaway.

Guild of Boston Artists To Dec. 27: Small Pictures by Members.

Holman's Print Shop Dec.: Fine Prints, Old Maps, Americana.

Mirski Galery To Dec. 24: Esther Geller.

Museum Fine Arts To Jan. 2: English Watercolors Bacon Collection.

Vose Galeries Dec.: Contemporary American Paintings.

Wiggin Galley Public Library To Jan. 31: Felix Buhot, Prints.

BUFFALO, N. Y.
Albright Galery To Dec. 26: Buffalo Society of Artists.

CAMBRIDGE, MASS.
Germanic Museum To Jan. 6: Max Beckmann, Paintings.

CHICAGO, ILL.
Art Institute To Feb. 21: Modern Textiles by Dorothy Liebes; Panels in Applique by Rivoir & Mata.

Associated American Artists To Dec. 24: Pictures for Christmas.

Field Galleries Dec.: Fifteen Religious Paintings.

Findlay Galleries Dec.: Contemporary American Paintings.

Gallery Studio Dec.: Dan Lutz.

Little Gallery To Dec. 24: Olive Vandruff Zielouka; Theodore Fano. Palmer House Galleries Dec.: Originals for Christmas.

Public Library Dec.: Arno Hempel; Max Kahn; Eleanor Coen.

South Side Community Art Center To Jan. 5: Christmas Exhibition. Univ. Chicago To Jan. 6: Early Drawings, Contemporary Americans.

CINCINNATI, OHIO
Art Museum From Dec. 20: Drawings by Henri Matisse.

Taft Museum Dec.: Mediaeval Art.

CLEARWATER, FLA.
Art Museum Dec. 20-Jan. 3: Hilton Leech, Oils & Watercolors.

CLEVELAND, OHIO
Museum of Art To Dec. 26: 8 Syracuse Watercolorists.

COLUMBUS, OHIO
Gallery of Fine Arts To Dec. 29: "Paintings for You."

DALLAS, TEX.
Museum of Fine Arts From Dec. 26: Tenth Annual Texas General.

DAYTON, OHIO
Art Institute Dec.: Eakins Show.

DENVER, COLO.
Art Museum To Jan. 3: Denver Artists' Guild Annual.

FORT SMITH, ARK.
KFPW Gallery Dec.: Robert DeLong.

GREEN BAY, WIS.
Neville Museum Dec.: Tom Dietrich.

HARTFORD, CONN.
Wadsworth Atheneum To Jan. 9: Thomas Cole Memorial Show.

HOUSTON, TEX.
Museum of Fine Arts To Jan. 2: Moholy-Nagy.

KANSAS CITY, MO.
Art Institute Dec.: Eugene Berman.

KENNEBUNK, ME.
Brick Store Museum Dec.: "Early Trade and Commerce."

LA JOLLA, CALIF.
Art Center Dec.: Federico Cantu; Gus Arriola.

LOS ANGELES, CALIF.
Associated American Artists Dec.: Pictures for Christmas.

Cowie Galleries Dec.: Contemporary American Paintings.

Ether's Alley Gallery To Jan. 8: Group Exhibition.

Hafifeld Galleries To Dec. 24: Gladys Lloyd Robinson.

Stendahl Gallery Dec.: Ancient American & Modern French Art.

Taylor Galleries Dec.: Contemporary American Paintings.

Vigevano Galleries Dec.: Modern French and American Paintings.

Frances Webb Gallery Dec.: Paintings by California Artists.

LOUISVILLE, KY.
Speed Museum Dec.: Old Master Paintings, Metropolitan Museum Loan.

MANCHESTER, N. H.
Currier Gallery Dec.: 17th Century Dutch Paintings.

MILWAUKEE, WIS.
Art Institute To Dec. 26: Pepsi-Cola Paintings of the Year.

MINNEAPOLIS, MINN.
Institute of Arts To Jan. 2: Annual Local Artists Exhibition.

University of Minnesota Dec.: Space in Sculpture.

Wa'ken Art Center To Jan. 16: Work by Le Corbusier.

MONTCLAIR, N. J.
Art Museum To Dec. 26: Contemporary Paintings; Hiroshige Prints.

MONTRÉAL, CANADA
Museum Fine Arts To Jan. 2: Wedgwood; Dec.: German Paintings.

NEWARK, N. J.
Newark Museum Dec.: New Jersey Artists.

NEW ORLEANS, LA.
Delgado Museum To Jan. 8: Abstract & Surrealist American Art.

NORFOLK, VA.
Museum of Arts To Dec. 26: Scalamandre Textiles.

OKLAHOMA CITY, OKLA.
Art Center To Dec. 26: French Landscapes; Currier & Ives Prints.

OMAHA, NEB.
Joslyn Museum Dec.: Dwight Kirsch.

ORONO, MAINE
Univ. of Maine To Dec. 24: John Taylor Arms; Honore Daumier.

PHILADELPHIA, PA.
Academy of Fine Arts Dec. 21-Jan. 9: Permanent Collections; Albert Gold.

Art Alliance To Dec. 25: Martin Jackson; To Jan. 9: Nat Chaote.

De Braux Gallery Dec.: Claude Schurr, Oils.

Museum of Art Dec.: 150 Prints, Recent Accessions.

Print Club Dec.: Artis' Collectors; Philadelphia Printmakers.

Woodmeeve Galery To Jan. 2: Watercolors, Pastels, Prints.

PITTSBURGH, PA.
Carnegie Institute To Dec. 31: Current American Prints.

PITTSFIELD, MASS.
Berkshire Museum Dec.: Pen Drawings by Mary Louise Ball.

PORTLAND, MAINE
Sweat Museum To Dec. 26: Contemporary American Painting.

ART Club Dec. 28-Jan. 9: Watercolors by Frederic Whittaker.

RALEIGH, N. C.
State Art Gallery To Jan. 5: North Carolina Artists Annual.

RICHMOND, VA.
Museum Fine Arts To Jan. 2: Block Paintings by Charles Smith.

ST. LOUIS, MO.
City Art Museum To Feb. 7: William Blakely.

SACRAMENTO, CALIF.
Crocker Gallery Dec.: Millard Sheets; Margaret C. Winter.

SAGINAW, MICH.
Saginaw Museum To Jan. 9: 19th Century French Paintings.

SAN DIEGO, CALIF.
Fine Arts Galery Dec.: Christmas Sale Exhibition.

SAN FRANCISCO, CALIF.
William Malherbe; Dorr Bothwell.

Labaudt Gallery Dec.: Fernando Castro Pachero; German Horacio.

Legion of Honor Dec.: Third Annual Exhibition of Painting.

Museum of Art To Dec. 24: Landscape Design.

Raymond & Raymond Dec.: Ted Levy.

SANTA FE, N. M.
Modern Art Gallery-Dec.: Contemporary Paintings & Sculpture.

Museum of New Mexico Dec.: One-Man Shows.

SPRINGFIELD, MASS.
Museum Fine Arts To Jan. 9: Third Annual Regional Exhibition.

TORONTO, CANADA
Art Gallery To Feb. 17: Metropolitan Museum Loan Show.

UTICA, N. Y.
Munson-Williams-Proctor Dec.: Modern Jewelry, Crafts.

WASHINGTON, D. C.
Arts Club To Jan. 7: Landscape Clubs, Members Show.

Corcoran Gallery To Jan. 9: Grace H. Turnbull.

Library of Congress To Feb. 11: Centennial of Oregon Territory.

National Gallery of Art Dec.: Prints of Paris.

Pan American Union To Jan. 8: Religious Paintings of Latin America.

Phillips Gallery To Jan. 18: Kokoschka Paintings.

Public Library Dec.: Marguerite Burgess.

WORCESTER, MASS.
Art Museum To Jan. 8: American Painting of Today.

Julien Levy Gallery (42E57) Dec.: "Reflections" by Herman Rosse.

Lilienfeld Galleries (32E57) Dec.: Old Masters and Modern French.

Little Gallery (Barbizon Hotel) To Jan. 4: Virginia Lyman.

Luyber Galleries (112E57) To Jan. 8: Gift Art by Gallery Artists.

Macbeth Gallery (11E57) Dec.: Hermann Gross.

Matisse Galery (41E57) Dec.: Du-buffet, Recent Works.

Metropolitan Museum (Fifth at 82) Dec.: Lithographs, 1798-1948; To Jan. 2: Your Navy; To Jan. 9: American Textiles.

Midtown Galleries (605 Mad.) Dec.: Chris-mas Group Show.

Milch Galleries (55E57) Dec. 20-Jan. 8: Frank di Gioia.

Morton Galleries (117W58) To Jan. 8: Group Exhibition.

Museum City New York (Fifth at 103) To Apr. 1: Dois Keane.

Museum of Modern Art (11W53) To Jan. 9: Timeless Aspects in Modern Art; To Jan. 2: Art for Christmas; Dec.: Photographs.

Museum of Non-Objective Painting (1071 Fifth) Dec.: Hilla Rebay.

National Arts Club (15 Gramercy Pk.) To Dec. 22: New Books Annual.

New-Age Gallery (138W15) Dec.: Annual Christmas Sale.

New School (66W12) To Jan. 7: Work by Members of Formations Group.

New York Circulation Library of Paintings (51E57) Dec.: Contemporary and Old Masters.

New York Historical Society (Cent. Pk. W. at 77) Dec.: American & European Christmas Cards.

Public Library (Fifth at 42) Dec.: Scenes of Paris, Prints, (Bronxville) Dec.: Prints by House Push man.

Newhouse Galleries (15E57) Dec.: Distinctive Paintings.

Newman Gallery (150 Lex.) Dec.: Hudson River School.

Newton Gallery (11E57) Dec.: Old & Modern Masters.

Niveau Gallery (63E57) Dec.: Modern French Paintings.

Noenheim Art Gallery (Bklyn.) Dec.: Axel Kjellson, Oils.

Norlyst Gallery (59W56) To Jan. 1: Irvin Touster; To Dec. 25: Katherine Winckler.

Parsons Gallery (15E57) Dec. 20-Jan. 1: Giglio Dante.

Passédoit (121E57) Dec.: Color Lithographs, French Impressionists.

Peridots Gallery (6E12) To Jan. 4: T. D. S. Lee, Scroll Paintings.

Perle Gallery (32E58) Dec.: Annual Holiday Show.

Portraits, Inc. (460 Park) Dec.: American Portraits.

Rehu Galleries (683 Fifth) Dec.: Reginald Marsh.

RoKo Gallery (51 Greenwich) Dec.: Holiday Exhibition.

Rosenberg Gallery (16E57) Dec. 20-Jan. 8: 19th & 20th Century French & American Paintings.

Salpeter Gallery (36W56) Dec.: Shirley Hendrick, New Paintings.

Soriano Museum (20W55) To Feb. 15: Symbol of the Rose.

Bertha Schaefer (32E57) Dec. 27: Modern House Comes Alive.

Schaeffer Galleries (52E58) To Dec. 20: Buckus Collection.

Schneider-Gabriel Galleries (69E57) Dec.: Permanent Collection.

Schoneman Galleries (73E57) Dec.: Fine Paintings, All Schools.

Schultheiss Art Galleries (15 Maiden Lane) Dec.: Old Masters.

Sculptors Gallery (4W8) To Jan. 15: Sculpture, 1948.

Garret Gallery (47E12) Dec.: John Sutton and Raymond Nash.

Central Art Galleries (15V) To Dec. 24: Kurt Seligmann.

Egan Gallery (63E57) Dec.: Paintings by Herman Rose.

Engleston Galleries (161W57) Dec. 20-Jan. 1: Peter Cohen, Oils.

8th St. Gallery (33W8) To Jan. 1: Annual Christmas Sale.

Feigl Gallery (601 Mad.) Dec.: French & American Paintings.

Ferargil Gallery (63E57) Dec. 27-Jan. 10: Alfred Crimi.

44th St. Gallery (133W44) To Jan. 1: Hogarth Engravings.

French & Co. (210E57) Dec.: "Three Great Cities."

French Embassy (934 Fifth) Dec.: French Popular Art.

Fiedman Gallery (20E49) Dec.: Jean-Yves Pique.

Galerie St. Etienne (46W57) Dec.: Grandma Moses.

Garret Gallery (47E12) Dec.: John Sutton and Raymond Nash.

Central Art Galleries (15V) To Dec. 24: Cleve Gray, "London Ruins."

Serigraph Gallery (38W57) Dec.: Serigraphs for Christmas.

E. & A. Silberman Galleries, Inc. (32E57) Dec.: Old Masters.

Steuben Gallery (718 Fifth) Dec.: New Designs in Glass.

Town Hall Club (123W43) To Jan. 6: Carl N. Werntz.

Van Dieman Galleries (117W57) To Dec. 23: Lily Shuf, Paintings.

Van Loen Studio (117W57) To Dec. 20: Christmas Show & Sale.

Village House (139W13) To Jan. 15: Group Exhibition.

Village Art Center (224 Waverly) To Jan. 1: Watercolor Show.

Maynard Walker Gallery (117E57) Dec.: Group Exhibition.

Weyhe Gallery (794 Lexington) To Dec. 22: Don Manfredi.

Whitney Museum (10W8) To Jan. 2: American Painting Annual.

Wildenstein Galleries (19E64) To Jan. 8: Courbet.

Willard Gallery (32E57) Dec.: Alice Rahon.

Young Gallery (1E57) Dec.: Old and Modern Paintings.

The Art Digest

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